

OPERA STRAIGHT FROM MOSCOW.



## THE OFFICIAL ORGAN OF THE B.B.C.

Vol. 8. No. 101.

[Registered at the  
G.P.O. as a Newspaper]

EVERY FRIDAY.

Two Pence.

### OFFICIAL PROGRAMMES

for the week commencing  
SUNDAY, August 30th.

#### MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLAS-  
GOW, BIRMINGHAM, MANCHESTER,  
BOURNEMOUTH, NEWCASTLE,  
BELFAST.

#### HIGH-POWER STATION.

(Daventry.)

#### RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH,  
LIVERPOOL, LEEDS—BRADFORD,  
HULL, NOTTINGHAM, STOKE-ON-  
TRENT, DUNDEE, SWANSEA.

#### SPECIAL CONTENTS.

A TERRIBLY MARINE NIGHT.  
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RADIO ACROSS THE "HERRING POND."  
By F. A. Mackenzie.

BROADCASTING THE WORLD OVER.  
By Bertram Johnson.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR THIS WEEK.

#### IMPORTANT TO READERS.

The address of "The Radio Times" is 5-11, Southampton  
Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd.,  
is 2, Savoy Hill, Strand, London, W.C.2.

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Twelve Months (British), £3. 10s.

### Misgivings of a Mediæevalist.

By SIDNEY DARK.

[Mr. Sidney Dark, author and journalist, is  
Editor of "The Church Times".]

IT is my misfortune to be a very old-fashioned person. It is, indeed, more than a misfortune, it is a real tragedy for an old-fashioned person to be born in this very new-fashioned age. I am appalled when I count up the number of new contrivances that have been added to everyday life during the fifty years or so that I have been numbered among the children of men.

The telephone was almost unknown when I was a boy, and I have seen the coming of the motor car, the gramophone, the aeroplane, the beginning of wireless telegraphy, and now this amazing contraption, which has become an essential in every self-respecting villa, by which the voice of Melba is brought to the humble fireside. My trouble is that I could do very well without any of these new and strange devices, and I wish—oh, how fervently I wish!—that I had been born in a simpler and less well equipped age.

The telephone is the curse of my working day, and the gramophone the curse of what might be my restful evenings. As for the crystal set that adores my mantelpiece, it terrifies me. In a simpler age it would have been regarded as a device of the devil, and, being true to type, I more or less accept that point of view. In a simpler age its inventor would have been burned. I am by no means sure that that would not have been a very wise proceeding.

I am bound to make these frank con-

fessions, in order that the readers of this article may thoroughly understand that it comes from the pen of a hopeless obscurantist, of a person incapable of appreciating the progress of civilization, of a mediæevalist capable of looking sadly on telephone, gramophone, and radio set and murmuring to himself, "Oh, progress, progress, what crimes are committed in thy name!"

What good came of it at last? asked little Peterkin. He was a most insistent questioner, and he put a question which has never been and never can be adequately answered. Most of the inventions of our age have led to the tightening up of the world. We are all brought nearer to each other, and who dare deny that that may be for our ultimate good even though it means our present annoyance? I can live forty miles from London, and by means of the telephone, more or less, direct things at my office. That certainly saves me a longish railway journey. It makes it possible for me to do two things at the same time. But if you are old-fashioned, you always have a lingering doubt whether man was ever intended to be a conjurer.

(Continued overleaf in column 3.)



MR. SIDNEY DARK.

# A Thousand Magic Nights.

By P. P. Eckersley.\*

[On Monday, August 10th, the B.B.C. celebrated its thousandth night of broadcasting. To mark this important occasion, Captain Eckersley gave the following interesting talk, which we feel sure that listeners will like to read, even if they heard it spoken.]

IT is related that Scheherazade, to win a husband and to keep her life, told for a thousand nights a thousand stories. Each night, to an audience of a king and a little girl, she told her story, and so successful was she that finally she was rewarded. Someone was clever enough to collect the stories she told, and the thousand nights' entertainment are now immortalized under the title of "The Arabian Nights."

## Awaiting a Burton.

It will be related here the science of wireless telephony, to gain immortality, was made to tell stories not to a king and a little girl, but to the world. Replace the charming Scheherazade by the B.B.C., call the king and the little girl the listeners, remember that this is the 1,000th night, and you will see my drift. We await our Burton, our stories have been exhausted before and not after their original telling; but even now the machinery of judgment is prepared. What is to be the verdict? What is yours?

I may be pardoned, perhaps, for indicating that the immortal lady had an easier task than ours. She had to please one man and a little girl. The latter, one would judge, was not greatly inclined, either from motives of prudence or of taste, to differ greatly from the king. We, on the other hand, have tried to please not one or two, not this taste nor that; we have had the task of appealing to John and Mrs. Citizen in all their diversity of taste, culture, and innocence.

## On the Highbrow Side.

The chief criticism of our work, and one of which we are rather proud, is that we sit on what has been called the highbrow side, a thing Scheherazade never did. One likes, however, to feel that we pay our public the compliment of giving them something slightly better than they think they like.

We look back in no spirit of complacency on what has been done. In all honesty, we ask, could it have been so much better? (Cries of "Yes.")

Our thousandth night may give us pause to look "back on the way we have come, and forward to the summit whither our way lies." I have in my hand the first programme ever transmitted by the B.B.C. I see that the Duo Art Piano is the star artist. There is a redeeming feature, as a cryptic note informs me: "At the piano (presumably not the Duo Art) Mr. L. Stanton Jefferies, L.R.A.M." It is nice to feel that Mr. Jefferies is still with us and has been at all sorts of things besides at the piano.

## Stimulating the Imagination.

The art of pleasing a critical audience has grown imperceptibly, perhaps, from day to day; but I would ask you to throw back your minds to the beginning and judge progress relatively to that beginning, not to yesterday. Realize that although we have far to go, we have not stood still. I can, perhaps, speak with more freedom of the art of programme building, as I know nothing about it. It seems to me that broadcasting owes its appeal more to the stimulus of the imagination than to a pure appreciation of sounds. A sound always suggests a background, while sight, in its photographic completeness, leaves no room for an

impressionistic interpretation sympathetic to the observer. This is why some people think that, to be artistic, a photograph should be slightly out of focus.

Our method of story-telling is, then, to suggest. In a broadest play it is every man his own backdrop. Our medium is to stimulate imagination. It is along these lines that programmes (apart from giving the best music, played by the most outstanding performers) have developed, and will develop. This argument, if rightly interpreted, gives the lie to the theory that we are, in our method, spoon-feeding the listener and reducing his mental digestion by a continual diet of slops to something painfully inadequate. Of the medium whereby the story finds its way to your listening ears I speak with some familiarity and, I hope, modesty.

In facts and figures, 1,000 nights ago we spoke our first News Bulletin from one station alone; now we speak from twenty-one, and one of them is heard far beyond the confines of these islands, and even beyond Europe. Certain it is that the democratic policy which treats a listener in the depths of the country little differently from his *confrère* in the most densely populated industrial area, could only have been followed by having one body in control of all British broadcasting. Technically, we have been, and are, able to view our problems in a national and not a parochial spirit. Our future must be in terms of public service. Alternative programmes for all must be our slogan for the future.

## Pointing the Way to Progress.

For 1,000 nights we have told our story, and it is for you to judge us. If Scheherazade had undeservedly met her doom on her 1001st day of captivity, the cult of story-telling would not have died with her. If the present management and control of broadcasting is to terminate, broadcasting as an art will not die with us. In the many developments of post-war Britain, we have the evidence of similar, but foreign, organizations to show that we have by our constitution of a unified control pointed the way to progress to the world.

Once more may I reiterate that we have striven during this time to carry out the great responsibilities entrusted to us in the spirit of public service? The Scheherazade of the B.B.C. says good-bye to you after her 1,000th story, and she hopes you have appreciated her art, and she says: "Remember that we strive to-night, as always,

To begin an hour with charm,  
Our true intent is all for your delight."

## WIRELESS IN DENMARK.

GOVERNMENT control of all wireless broadcasting in Denmark for a period of one year has been put into effect. A special board of twenty-seven members, including Government officials, representatives of the various wireless organizations, the Press and prominent professional singers, has been appointed to take charge of the preparation of all wireless programmes.

Another feature of the new Government control is the enforced payment of licence fees by all holders of wireless apparatus in Denmark. Such licences cost ten kroner for owners of crystal sets, fifteen kroner for tube receiving sets, and two hundred kroner for receiving sets equipped with loud speakers for use in public places.

Failure to license wireless apparatus will make the offender subject to a fine and his apparatus to confiscation.

\* In a Talk from London.

## Misgivings of a Medievalist.

(Continued from the previous page.)

The gramophone brings great singers and musicians (the two things are not always the same) into my parlour, but it only brings four-fifths of them after all, and the fifth that you do not get is often the fifth that matters most.

As for broadcasting, the whole thing annoys me, bewilders me and terrifies me. "And what good came of it at last?" asked little Peterkin.

I do not believe that good comes out of evil. The heretic may suppose that you can gather grapes from thistles, but the heretic is always a fool. But it often happens that men take a generation or two to discover the proper use of new discoveries.

From my point of view, for example, the cinema has been up till now almost an unmixed curse. It has largely killed the theatre which in a well-regulated society might be an inspiring and refining institution, and the cheap and generally vulgar American dramas to which it is largely devoted are obviously having a dangerously degrading effect on the English character. At the same time, I fully recognize the enormous potentialities of the cinema. When they are properly understood, they will revolutionize education, and it is quite possible that one of these days, even cinema plays may be something more than boring banalities.

So with this terrifying broadcasting. Western civilization, which is almost entirely the creation of the Catholic Church, is threatened to-day as it has never been threatened before. It is based on the family. For hundreds of years, men and women have been consistently willing to make personal sacrifices, to subordinate personal predilections, to abandon personal ambition for the preservation of the family. But the whole idea of the family is scoffed nowadays by advanced politicians, and its foundations have been sapped by the restless pleasure-loving spirit that makes it intolerable to stop at home except at meal times and when one goes to bed. So in bringing entertainment to the hearth, the British Broadcasting Company is doing something to preserve the family. And this beneficial influence should be exercised more and more successfully as the entertainment carried by wireless becomes more varied and satisfactory.

I am not one of those who wax virtuously indignant at the modern demand for entertainment. It is the inevitable consequence of the soul-destroying monotony of our everyday life. Few of us work too much, but most of us suffer from having to do the same rather dull job day after day, week after week, and month after month. In the simpler centuries for which my soul yearns, nearly everybody had the job that he could do best. He was able to get his soul into his work and to find intense personal satisfaction in his daily task. But three days are the days of long ago, and for a great many people to-day unrelied work is actually soul-destroying, and a satisfactory life cannot be lived without constant relaxation, without something that will feed the imagination. It may be the privilege of the Broadcasting Company to supply this something to people who need it very badly.

Now the last, and here my old-fashioned prejudices crop up again, there is a danger of the crystal set monopolizing all the leisure of its possessor. I suggest most seriously that the current should only be turned on (by the way, do you turn on the current?) every other day, and that it should be supplied to no household without a definite promise that on the off nights the family shall read something worth reading, do something worth doing—or, maybe, say its prayers.

## My 'Cello and I.

By Adelina Leon.

[Miss Leon has often broadcast from various stations.]

I am often asked, especially by people who expect to go through the experience themselves, whether it is possible for an artist to be at his or her best in a broadcasting studio? Is the absence of a visible audience a serious handicap to the expression of one's personality?

Speaking for myself, I can only say that I have never been affected in the least. The solitude of the studio seems to add to my powers of concentration, and I derive infinite inspiration and encouragement from the fact that thousands of people are listening to me and expecting a real musical treat.

### Such is Wireless Fame!

I love broadcasting, and not least the experience of travelling about from station to station. Naturally, all kinds of incidents happen in one's journeys. The one I remember best, because of its amusing side, occurred in Ireland. After I had played at the Belfast Studio, I went to the extreme north for a holiday, and found that I had become famous. The climax came in a motor-car on the way back to Londonderry. With me were the manageress of the hotel at which I had been staying and a police sergeant.

Suddenly she turned to the police official and said: "Do you know whom you have the honour of sitting next to?" He had to confess ignorance, whereupon she added: "This lady is a real broadcaster." The man looked at me with astonishment, and for the rest of the journey I was regarded as a person of importance. Such is wireless fame in Donegal.

I have always been fond of travelling, and long before I began to broadcast, my 'cello and I had made the acquaintance of most of the countries of the world. My instrument (which once belonged to the late Mr. Frederick Verney, M.P., who was a pupil of mine) is almost part of me, yet, strange as it may seem, I once proposed to sail from Australia to New Zealand, where I had an important engagement, without it.

I had been staying with friends in Sydney, and on the appointed morning a few of us motored down to the harbour to join the ship. Imagine my consternation when I arrived there to find that I had forgotten my precious 'cello. The ship was due to sail in half an hour. I arranged with a friend to try to detain it, got it to a motor, and rode back to my host's house faster than I had ever ridden before. I caught the boat and all's well that ends well; but I shall never forget the fright I had.

### He Meant Well.

It was somewhere in New Zealand that an amusing concert incident happened. Just before I appeared, I desired to tune my instrument, and asked an attendant to go on the platform and strike the "A" on the piano. Then it occurred to me that he might not know which note I meant. When I questioned him he said: "No, miss, I don't; but I'll give you a few to choose from."

During the war, I assisted to entertain the troops and sailors.

I loved to move among the "Tommies" and hear their comments. I was making my way to the platform on a certain occasion when I overheard a soldier remark to his friend: "She ain't pretty, is she?"

"No," replied the other, "but she reminds me of my girl." Perhaps it was as well that his girl was hundreds of miles away.



MISS ADELINA LEON.

## Radio's Greatest Gift.

Wireless and Imagination. By R. de Poynton.

AS you sit in your own comfortable room listening with the aid of either telephones or loud-speaker to a wireless transmission from a theatre, you hear perfectly the dialogue, the songs from the stage, and the music from the orchestra. You hear, too, the laughter with which the audience greets a spoken jest or some abusing piece of "business." At the end of a song comes a burst of applause, and at both the beginning of an act and after the curtain has fallen, the confused babel that comes from the conversation of the audience is plainly audible, with now and then a remark—its author little knowing that millions of people will hear it—clear and distinct above the confused background, or the cries of sellers of programmes and of chocolate.

Wireless affects directly only one of our senses, that of hearing. The physical eye sees nothing at present, though it is certain that before long it will do so when television becomes an established fact. Yet though we have no direct vision of what is taking place when an item of this kind is broadcast, it is impossible not to see with the mind's eye.

You hear the light tapping of a dancer's feet

### SONGS YOU OUGHT TO KNOW.

"Twickenham Ferry."

THIS famous old song will be broadcast from Manchester on Saturday September 5th. The words and music are both by Theo. Marzials. We publish the former by permission of the publishers, Messrs. Boosey and Co.

O-mo-yo-no, Ho-ye-ho, who's for the  
ferry?  
(The briar's in bud, the sun going down).  
And I'll row ye so quick and I'll row ye  
so steady,  
And 'tis but a penny to Twickenham  
Town.  
The ferrymen's slim and the ferrymen's  
young,  
And he's just a soft twang in the turn  
of his tongue;  
And he's fresh as a pippin and brown as a  
berry,  
And 'tis but a penny to Twickenham  
Town.  
O-ho-ye-ho, Ho-ye-ho, "I'm for the  
ferry."  
(The briar's in bud, and the sun going  
down).  
And it's late as it is, and I haven't a  
penny,  
And how shall I get me to Twickenham  
Town?  
Sh'd a rose in her bonnet, and, oh!  
she look'd sweet.  
As the little pink flower that grows in  
the wheat;  
With her cheeks like a rose and her lips  
like a cherry.  
"And sun and you're welcome to  
Twickenham Town."  
O-ho-ye-ho, Ho! You're too late for  
the ferry!  
(The briar's in bud, and the sun going  
down).  
And he's not rowing quick and he's not  
rowing steady,  
You'd think 'twas a journey to Twicken-  
ham Town.  
"O-ho, and O-ho," you may call as you  
will,

The moon is a-rising on Petersham Hill,  
And with Love like a rose in the stem of  
the wherry,  
There's danger in crossing to Twicken-  
ham Town.

upon the stage; you may form a mental picture of her, of her costume, and of her steps. A comedian such as Mr. Leslie Henson is upon the stage. There is a pause in the dialogue, and you hear him move a little way, stop, then move once more. There is a shout of laughter from the audience. Obviously, he has done something funny, and in your imagination you cannot help forming a picture of him and of some amusing action. You are bound in the same way to visualize the stage with its scenery and its footlights, and the audience that fills the auditorium. Thanks to your imagination, you are almost as much a part of the audience as if you were in the theatre itself.

### Clear to the Mind's Eye.

If you heard the transmission of the great torchlight tattoo at Aldershot, you almost certainly pictured to yourself quite clearly the massed bands in a great open space, the troops, the torches, the searchlights, and the throng of spectators. Though you may have been many hundreds of miles away, you saw that wonderful scene, and as vivid was it that possibly you still retain impressions of it.

Even though you were not there, did you not also see this year's opening of Wembley? Though wireless brought you nothing but the sounds, everything was clear to your mind's eye. There was the great Stadium with its crowded tiers, and in the midst of it the guard of honour and the marching bands. You saw the King and Queen drive in, and you saw hats and handkerchiefs waving whilst you heard the cheering; you saw the troops present arms as you heard the words of command ring out and the slapping of right bands upon rifles.

Foreign nations frequently refer to the British as phlegmatic, by which they mean that, as a nation, we are inclined to be stolid and not given much to imagination. There is possibly a grain of truth in this. Imagination is one of the greatest of all gifts. Without it, no one can describe a scene well or tell a story as it should be told. To depict things or to recount events vividly, you must have a clear picture of them in your mind's eye. That is the secret of the world's great writers. They have the seeing eye.

Now, imagination is a faculty that can be developed, and I believe that wireless is developing it, slowly, possibly, but certainly for all that, in all who listen to broadcast programmes.

### Living Life Over Again.

If this is so, we have in this training of the mind's eye one of the greatest boons that wireless conveys upon the human race. No one who imagines can lead a drab life; no one who can picture things in his mind's eye can be dull. Everyone possessed of the seeing eye has an ever-present relief from worry, pain, sorrow, or mere boredom in memories, joyous, thrilling, or, possibly, pleasant, of events that are passed. These things can be lived over again and appreciated if the imagination can picture them vividly. But imagination does not deal with the past only. It enables one to look forward to the future, to see that present troubles cannot last for ever, and to form pictures of brighter days.

Next time that wireless brings you the song of the nightingale, the sounds of the sea shore, or the noises of the race-course, ask yourself whether you are not forming clearer pictures than you used to when you first began to listen. You are bound, I think, to find that you are progressing towards the full possession of the great gift of imagination.

# Official News and Views.

## GOSSIP ABOUT BROADCASTING

### Opera Straight from Moscow.

EXPERIMENTS are in hand for the relaying of opera from Moscow. M. Poliakov has been sent to England to represent the Russian broadcasting authorities in this connection. A new station is being erected at Moscow which will have a power of 50 k.w. in the aerial. M. Poliakov reports that people in Nijni-Novgorod already dance habitually to the Ravey Bands broadcast through the B.B.C. High-Power Station.

If the projected experiments are successful—and there are strong reasons for believing they will be—British listeners should have the opportunity next winter of enjoying some of the best programmes of ballet and opera produced in Russia.

### Seaside Broadcasts.

Particulars are now available of the special seaside broadcast on September 5th. The first hour of the programme, from 8 to 9 p.m., will be taken from Brighton. From 8 to 8.30 listeners will hear the Concert Party at the Little Vic Theatre, Brighton. After this, they will be taken to the seashore to hear the waves and other noises. Then from about 8.30 to about 8.40 a band will be transmitted from the Palace Pier. This will probably be the Royal Tank Corps Band. At about 8.40 listeners will be taken back for another twenty minutes to the Concert Party at the Little Vic.

### Pier Revels.

From 9 to 10 the programme will come from Eastbourne. There will be sea noises in this part of the programme as well, but the main portion will be contributed by Sandler and his band at the Grand Hotel.

On September 7th the microphone will again be at Eastbourne; this time for the purpose of taking an hour, between 9 and 10, of the "Pier Revels of 1925," at the Eastbourne Pier.

### Standard Wave-Lengths for Europe.

The calibration tests now in progress represent an important move towards more satisfactory broadcasting arrangements throughout Europe. Hitherto, there has been some variation in the standards of measurements of wave-lengths employed in different countries. Moreover, some stations have not adhered to their wave-lengths as carefully as is necessary in the general interest.

Through the good offices of General Ferris, a special series of calibration tests is being conducted by the Eiffel Tower on alternate nights during the second half of August. These tests take place just before and just after 11 o'clock. Based on a series of prearranged signals, exact wave-lengths of standard are sent out from the Eiffel Tower at intervals of a minute.

So far as the B.B.C. is concerned, very careful records are being made at the International Receiving Station at Hayes, and subsequent comparisons are enabling the engineers to check the wave-lengths employed by all its stations.

### The Three Choirs Festival.

A second concert is to be relayed by London Station from the Shire Hall, Gloucester, where the Three Choirs Festival is being held, on Friday, September 11th. Among the interesting items which listeners will hear is the first performance of an Irish Song Cycle, with String Quartet accompaniment—"A Sprig of Shamrock"—arranged by Dr. Herbert Brewer, and works by Mr. Vaughan Thomas and Mr. Herbert Howells, each conducted by the composer.

### The Wireless League.

Sir Arthur Stanley, Chairman of the Wireless League, has asked us to state that the Wireless League has nothing whatever to do with a publication entitled the *Wireless League Gazette*, which announces that it is "the official organ of the New Wireless League, Ltd."

### Good News for Birmingham.

Birmingham listeners will be glad to hear that tests and experiments have been carried out for some weeks in connection with the installation at their Station of transmitting apparatus of the newest type, and that arrangements will soon be completed. At the same time the Station will move into new and more commodious premises equipped with studios of the most up-to-date design. A general improvement of the service will follow.

### A Requests Night.

Amy Woodford-Winton's "Indian Love Lyrics" and Offenbach's *Tales of Hoffmann* are among old favourites which will have an honoured place in the programme from Manchester Station on September 9th, which is selected entirely from the works most frequently requested by listeners.

### Folk Songs of Empire.

At the Edinburgh Station on Friday, September 11th, the evening programme will be divided into two parts, the first being devoted to Folk Songs of the British Colonies, the singer being Mr. John Collinson. Among the songs which he will sing may be mentioned a group of Zulu songs with tom-tom accompaniment and a group of Aboriginal Australian melodies. The second part of the programme will be devoted to music of a different and lighter character. Mr. Leonard Robert, baritone, and Mr. David Milner, banjoist, contributing a number of their well-known items, while the Empire Dance Orchestra will play some of the latest dance features. Miss Margaret Anderson, contralto, will also take part.

### The Celtic Spirit.

The second "Celtic Spirit" programme to be given from the Cardiff Station on Wednesday, September 9th, will include the first broadcast performance of two charming operettas by Mr. Michele Esposito, *The Postbag* and *The Faerie and the Fairy*. *The Postbag*, which was first produced at St. George's Hall, London, in 1902, has an Irish setting, and Mr. Joseph O'Mara, the eminent tenor, who originally created the part of "Phelim," will take the same rôle in the studio production. In addition to the two operettas, a short radio playlet, *A Dose of G. A. Birmingham*, will be presented by the "SWA" Radio Players.

### A Relay Tour For Leeds.

Leeds and Bradford listeners will, for the first time, have an opportunity of hearing what other Relay Stations are doing on Friday, September 11th. An hour of the programme on that night is to be devoted to a tour round different Relay Stations in the British Isles. The programme will also include a cairn in two scenes, *Old Pierrot*, presented by the "2LS Fireside Players," under the direction of Mr. Clifford Bean.

September 11th will also see the beginning of a new series of talks entitled, "Wild Nature in Yorkshire," by Mr. H. Crowther, F.R.M.S., F.Z.S., of the Leeds Museum.

### From Orient to Ulster.

A novel programme, entitled "From Orient to Ulster," is being broadcast from Belfast on Thursday, September 10th. The Oriental music includes a performance of Coleridge-Taylor's cantata *Kubla Khan*, for contralto soloist (Miss

Gladys Palmer), chorus, and orchestra; while Ulster is represented by Miss Jeanie Esdale and Miss Anna Warlock, who are reviving two of the latter's clever sketches dealing with life in the remote countryside of Derry and Donegal.

The evening will conclude with half-an-hour of dance music by the newly-formed Station Dance Orchestra.

### Music, Plays, and Comedy.

The presentation by Mr. William Macready and Miss Edna Godfrey-Turner, of Scenes from Great Plays and Scenes from Great Comedies, as well as a farce entitled *An Edward Dilemma* (by Donald Edwards), should prove an attractive feature of Hull's programme for Friday, September 11th. Mr. Frederick Todd (baritone), an old favourite in Hull, will again be heard during this evening, and also Mr. David Milner, the popular Yorkshire banjoist.

### Scandinavia Again.

On Friday, September 11th, the Dundee Station is inviting listeners to spend an hour and a half with them in Scandinavia. The artists who are contributing to this programme include Miss Johanne Larsen (Norwegian soprano), Miss Constance Jenkins, in a Pianoforte Lecture Recital on Swedish and Finnish composers, Mr. William Hartley (violinist), and the Station Trio, in appropriate instrumental items. A feature of this programme will be Grieg's Sonata in C Minor for Violin and Piano, played by Miss Constance Jenkins and Mr. William Hartley.

### Popular Portraits.

Mr. Augustus Beddoe will continue his interesting series of Popular Portraits on Thursday, September 10th, at Glasgow Station. On this occasion his subjects are "William Shakespeare" and "Bonnie Prince Charlie." The Station Orchestra will provide suitable introductory music, and Miss Katie Goldsmith, violinist, and Mr. Edward Lee, tenor, will play and sing music of the Countryside and the Sea. Another well-known speaker, Mr. Halbert Tatlock, will, on Friday, September 11th, contribute his series of "Slungold Tales" from the same station.

### A Brahms Night.

Lovers of Brahms music should make a point of listening to the Aberdeen Station programme on September 10th, when the evening is being devoted entirely to Brahms' music. The Wireless Orchestra will play several of his Hungarian Dances, and some of his lesser-known songs are to be rendered by Miss Isobel Shaw and Mr. Lee Thistleton-Wade. The programme will conclude with the First Movement from the Quartet in A Major, played by the Wireless Quartet.

### R.N.V.R. Prize Band.

The prize band of the R.N.V.R. are paying a return visit to the Dundee Studio on Friday, September 4th, when they will be conducted by Mr. R. Rimmer. Mr. F. Elliott Dobie, the well-known Scottish bass-baritone, will also appear, together with Miss Idora Furness, soprano, in various solos and duets. During the last half hour, from 10.15 to 10.45 p.m., Mr. John Collinson, tenor, will give a recital of Muori, Zulu, and modern English songs.

### The Making of a Newspaper.

A most interesting feature in the London programme on Thursday evening, September 17th, is the account of "The Making of a Newspaper," a descriptive talk by Mr. Leslie Mainland, to be relayed from Carnarvon House. Listeners will also hear the sound of the great printing presses at work.

# PEOPLE YOU WILL HEAR THIS WEEK.



*Drama.*  
Miss MARJORY EDWARDS will give songs at the piano at Birmingham on September 4th.



*Drama.*  
Miss VIVIER LAMBLET, Mezzo-Soprano, will be heard by Dorothy Holmes on September 2nd.



*Drama.*  
Miss MURIEL ELGAR, Soprano, will sing at Newcastle, Aberdeen, and Glasgow this week.



*Drama.*  
Miss EDITH LAKE, Cellist, is playing at London on August 30th. (R.B. to "SAX.")



*Drama.*  
Mr. FINLAY DUNN, whose songs at the piano will be R.B. from London to other stations on August 31st.



*Drama & Pro.*  
Mr. and Mrs.—BEST ERROL in "The Prince Caspian." He will broadcast, R.B. to all stations except "SAX," on September 1st.



*Drama.*  
Miss ALICE MOXON, Soprano, who is broadcasting from Manchester on September 5th, and from Hull on September 6th.



*Drama.*  
Mr. HAROLD CRAXTON, Pianist, who will be heard from London and Derby on September 2nd.



# Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

## OLD CHAMBER MUSIC AT THE HASLEMERE CHANNEL

(DAVENTRY, TUESDAY; LONDON, TUESDAY.)

FOR a long time, the Dolmetsch family have been championing old music and old instruments. Mr. Arnold Dolmetsch claims that there is great delight in a quantity of instrumental music written three hundred years or more since; that the instruments of those days have qualities and charm all their own, and, further, that in the performance of the old music the old instruments for which it was written should be used.

The chief of the old instruments are (1) the VIRGINALS, HARPEDYONS and CLAVICHORDS (forerunners of the Piano), and (2) the VIOLS (the precursors of the Violin family).

Instrumental music had hardly been cultivated at all before the sixteenth century. Towards the end of that century there arose many excellent English musicians who (besides writing much of the best vocal music in existence) laid the very foundations of the world's keyboard music. Much delightful string music was also written, and, in general, it may be said that instrumental music suddenly sprang into significance.

Most of the music to be heard this evening can safely be left to speak for itself, but one should bear in mind that the style of instrumental writing in early days was not always very definitely instrumental, being naturally often an imitation of that of vocal writing.

### PURCELL'S "GOLDEN SONATA."

Purcell's *Golden Sonata* may be briefly described as being typical of the music that had been evolved by his time.

Henry Purcell (1658-95) wrote twenty-two Sonatas for the combination of two Violins, "Basso" and Keyboard. The *Golden Sonata* is the best known, though some people claim that some of the others are still better works.

The "Basso" is played on a Viola da Gamba—a low-pitched Viol, something like a Cello. Its part is also duplicated by the left hand of the Harpsichordist, who, further, supplies a background to the whole composition.

I. The Sonata opens with a brisk, energetic Movement, which has a distinctive figure, now in the Bass, now in the two Violins.

This Movement ends with a pause on a chord, then passes straight into

II. A Slow Movement, practically the whole interest of which lies in beautiful gliding harmonies.

III. There follows a CANZONE (Quick), which is chiefly founded on a snatch of tune which the First Violin gives out alone and the Second Violin and the Bass take up in turn.

IV. At the close of this there comes a very dignified Solemn Movement—a kind of meditation.

V. The last Movement (Quick) is jig-like. It is a non-stop run, in which the various instruments imitate one another with great agility.

### TCHAIKOVSKY'S FIFTH SYMPHONY.

(DAVENTRY, TUESDAY.)

I. An Introduction, *Moving gently*, gives out the "MOTTO" TUNE which reappears in each Movement (CLARINET, here, with Strings accompanying). After thirty-two bars, comes the First Movement proper.

Quick, spirited, CLARINET and BASSOON have the FIRST MAIN TUNE. Strings and Wood Wind continue the mood. The SECOND MAIN TUNE comes in on the STANZAS, in gentler manner, with a touch of syncopation in

it: a pleading Theme, one might say. This material is dealt with at no great length, and the "Reenpitation" of the Themes comes in the usual way, the Movement dying away.

II. *Gently moving*, in a singing style. The LOWER STRINGS have sustained chords, over which HOOT gives out the flowing FIRST MAIN TUNE. An Oboe has a continuation of this, in rather brighter mood. The STANZAS opening of the SECOND MAIN TUNE echoes a four-note figure of the Oboe, and continues with new material. With a change of time from the swaying three-to-a-beat of the opening, a CLARINET THIRD TUNE enters. Soon the MOTTO TUNE pushes its way in, giving way quickly to the earlier Themes, which are reviewed, the Movement ending peacefully.

III. *Valse. Moderately quick*. VIOLINS have the FIRST MAIN TUNE, BASSOON a SECOND TUNE. The Trio, or middle section of the Valse, has a dancing VIOLIN Theme, in rapidly-running short notes. After the usual repetition of the motto in the beginning of the Movement, the MOTTO TUNE is impressed upon us, even in the midst of gaiety, by CLARINETS and BASSOON.

IV. *Introduction. Moving with dignity*. The MOTTO is transformed to a cheerful, solid, major-key TUNE through the longish Introduction, which leads straight into the

Quick, vivacious Last Movement proper. Its FIRST MAIN TUNE has a connection with the MOTTO, in the scale passage, descending, that we heard repeated in the latter. The OBOE has a leaping subsidiary portion, and the SECOND MAIN TUNE comes on OBOE and FLUTE. After much sonorous treatment of these Themes, with quick changes of mood for a moment or two, we meet the MOTTO TUNE for the last time, in the summing up, in the most majestic spirit.

### LISZT'S PIANO CONCERTO No. 1.

(DAVENTRY, TUESDAY.)

Liszt made innovations in the methods of musical structure, some of which are to be noted in this work. Its movements are played without break, and the chief themes appear in more than one of the Movements.

Quick, with majesty. The FIRST MAIN TUNE is given out by the FULL ORCHESTRA. After a quiet section for the Piano, the Slow SECOND MAIN TUNE is heard in the STANZAS, gently rising and falling, before being given out by the SOLO INSTRUMENT. The FLUTE, and immediately after it the CLARINET, have a THIRD TUNE, which is heard again in the last movement. Follows immediately the next Movement.

Fairly quick, vivacious. The Triangle is much used here. It introduces a new MAIN TUNE, which STRINGS expound. This Movement, in a gay and capricious spirit, leads again, without interruption, into the

Quick, martial, animated Last Movement. Beginning with the Slow melody we heard before, we have next the Flute's Third Tune, and changed but quite recognizable versions of the melody of the vivacious Movement. This last part sums up and represents the foregoing material.

# Listeners' Letters.

[Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which contain names and addresses. The editorial address is 8-11, Southampton Street, Strand, London, W.C.2.]

"Shanty," "Chanty," or "Shandy"?

DEAR SIR.—Undoubtedly the correct word for the sailors' songs is "shandy," for the following reason, which, so far, has been overlooked.

Sailors throughout the world have always been partial to a strong beverage called "shandy-gaff." When employed in the arduous duty of hauling on the mainmast, this drink is served out to them—generally neat, and, after a few sips, it causes them to sing in chorus those songs, to which, in consequence, they always refer as "shandies."

The nautical association is further strengthened by the word "gaff," which is a piece of wood running along the top of the biggest sail and much favoured amongst sailors as a means for preventing the top of the sail from falling into the water.

Yours, etc.,  
London, W. "Nautica."

### A Hint to Crystal Users.

DEAR SIR.—It may be of help to other crystal users to know of my experience w.r.t. Daventry. At first, I was greatly disappointed, as reception from the new station was very indistinct. My aerial was a single inverted "L" thirty feet high one end by twenty feet at the other.

I raised the high end to thirty-five feet and added another wire, thus forming a twin "L" aerial, and I now get Daventry as well as I formerly got Chelmsford.

Yours, etc.,  
Ashford, Kent. F. J. CALTHORPE.

### In the Bay of Biscay.

DEAR SIR.—About a fortnight ago, the *Barbaro*, which trades between London and Oporto, picked up one of the Children's Hour ditties in the middle of the Bay of Biscay. I quote an extract from a letter received from my daughter, who was on board: "The captain had a four-valve set and a loud-speaker, so as far as the middle of the Bay we could hear Bournemouth."

"We heard all about Uncle Pongo and Aunty Ethel: we all quite enjoyed it. Now the captain is called Uncle Pongo, the mate Uncle Neville, and I am Aunty Ethel."

Yours, etc.,  
Gosport. THOMAS CHAPPELL.

### "The Grand Good Night."

DEAR SIR.—I trust the following suggestion will not be considered at all in the nature of criticism. There appeared to me to be one small, though important, omission in the "Grand Good Night" which was recently broadcast which I suggest the following would fill:

"To those who go down to the sea in ships—all captains, crews, and passengers—outward or homeward bound, or passing about our shores—Good Night and a safe voyage."

"And Good Night to those sturdy men keeping watch and ward in the lighthouses and lightships around our coasts from the far North Sea to the English Channel—in the Irish Sea and where the Atlantic breakers roll up on our westernmost shores."

"Cheer and Good Night to you all in your lonely vigil."

Yours, etc.,  
Golder's Green, N.W. A. O.  
(Continued on the facing page.)



## Listeners' Letters.

(Continued from the facing page.)

## Studio or Stage?

DEAR SIR.—I do not agree that the broadcasting of programmes from public halls has been successful. To me, the chitter and applause has been irritating. The outburst of laughter from hundreds of people at some action on the part of the artist has often spoiled my enjoyment. Sometimes the voice of the singer comes through loud and strong, but at other periods when, presumably, the artist is moving about the stage, it is most difficult to follow. How different when a band programme is relayed, probably because a band keeps in one position, and one is not obliged to hear applause and intermittent laughter.

If I were in a position to direct the programmes of the B.B.C., I should cut out completely broadcast plays from theatres, and concentrate on studio work, which has none of the faults I have tried to indicate.

Yours, etc.,

Rotherham,

ALBERT COLLINS.

## Applause No Improvement.

DEAR SIR.—May I, as an enthusiastic listener to the B.B.C., a beautiful concert, say how thankful every musician should be for the splendid performances?

The orchestral programmes, in particular, when transmitted from the London or High-Power studios, are really perfect and free from loud-speaker distortion, each timber standing out beautifully and sounding absolutely life-like.

Concerts transmitted from concert-halls, however, do not convey the same tonal purity, and the applause of the audience can hardly be looked upon as an artistic improvement when compared with the perfect purity of the studio performance.

Yours, etc.,

E. CHAPUT, L.L.B.

Saint-La. Principal du Collège, Saint-La.

## Broadcasting of Old.

SIR.—Tom Hood, in his ballad of John Trot, says:—

"A sergeant soon came down to York  
With ribbon and a frill;  
My lads," said he, "let broadcast be,  
And come away to drill."

So evidently broadcasting is much older than we think it is!

Yours, etc.,

S.W.S.

"A FULHAM LISTENER."

## Broadcasting in North Wales.

DEAR SIR.—It is a strange irony of fate that Cardiff is the only B.B.C. main station that it is almost impossible to receive in North Wales, Swansea, Bala, & And is jammed by Birmingham.

While it is quite true that "5XX" is the only station we can receive with what Captain Ekersley calls a factor of safety, I can receive all the B.B.C. main stations on a single valve circuit (except Cardiff), after sunset. Liverpool, Stoke and Leeds-Bradford often come in well. It is strange that while Manchester is always good by daylight, it is often poor at night.

Personally, I should deplore the advent of a local station that might jam reception from the present ones.

We hear rumours of a considerable increase of power at Manchester. I hope this will not interfere with "2LO" in this district.

Although "5XX" (Daventry) can be received at good strength on one valve, there is far too much oscillation on 1,300 metres here. North Wales listeners should look to their sets and study the principles of tuning.

Yours, etc.,

N. Waller.

"HORN POINT SET."

## Listeners' Letters.

## A Poet's Well-Kept Secret.

The Story of "The Land o' the Leal." By A. B. Cooper.

CAROLINA OLIPHANT, who, later, by reason of her marriage, became Lady Carolina Nairne, was one of the sweetest of Scotland's nest of singing birds. She was so beautiful in her youth, that she was known as "The Flower of Strathearn," which itself sounds like the title of a song such as Burns or Tannahill might have written. Although she wrote the very popular song, "Caller Herrin'," she is best known as the author of "The Land o' the Leal," because the beautiful, pathetic words of that song, its wistful sentiment, and its true poetic note, instantly captured all hearts, and, though less sung than "Caller Herrin'" in these days, it may be truly placed in the highest category of song-lyrics.

Carolina Oliphant might have married a

shrunken abashed from telling this other lover that she was already engaged, or, at least, that her heart was given elsewhere.

The marriage of Carolina's friend was happy, but about two years later the lovely infant who came to the married pair died when just about one year old. Poor Mary Anne was inconsolable.

It was the death of that child which was the sad inspiration of the great song. When Carolina Oliphant heard of her dear friend's bereavement, she was plunged into grief herself, a grief all the more poignant since but lately she had herself lost her favourite brother. She was at a distance and unable to visit the stricken mother, but she wrote to her and enclosed the verses of the new famous song.

## A Burns Legend.

Mrs. Colquhoun was entranced by her friend to keep the authorship of the verses a strict secret, and so well did she keep faith that for many, many years, as in the case of "Auld Robin Gray," the authorship of Lady Nairne was so little suspected that the legend became widely current that this was a song addressed by Burns to his wife Jean Armour on his deathbed. It must be admitted that there is not a word in the poem except the name "John" which might not lend itself to such an interpretation, and to this day the sexes of speaker and hearer are reversed, the speaker being understood to be the dying husband, and the original "John" being turned to "Jean."

The song was included in the third volume of Thompson's famous "Collection"—the Thompson who first published so many of Burns's later songs—and therein he says: "These simple and affecting verses came under the editor's notice but very lately; he wished to give the name of the ingenious author, but his endeavours to find it out have not been successful."

## The Silent Poet.

This was very early in the last century, and as late as 1848, when including this song in his "Songs of Scotland," Mr. G. R. Graham appends the following note: "The excellent verses here given were published about the year 1800; the author is still unknown. The words were originally 'I'm wearin' awa', John'; they seem to have been altered with the intention of making the song appear to be the parting address of Burns." In Graham's version these lines occur:—

Ye've been leal and true, Jean,  
Your task is ended noo, Jean,  
And I'll welcome you.  
To the land o' the leal;  
Now fare ye weel, my ain John,  
This warl's care are vain, John,  
We'll meet, and will be fair  
In the land o' the leal.

royal duke. She preferred her "ain true love," Captain Nairne, a poor, but noble Irishman, whose only wealth in these early days, and for long afterwards, was his army pay, for the Irish estates to which he was heir, and to which he eventually succeeded, were then under attainder, and his lack of money kept back the marriage which eventually followed until Carolina had passed her thirtieth year.

## Scott's "Tender Interest."

Whilst she was still waiting for the happy day when she should wed Captain Nairne, her bosom friend, Mary Anne Erskine, was wedded to Mr. Campbell Colquhoun of Kellermont. This lady also had the offer of a wedding with another—one whose fame transcends any royal duke whatsoever, no less a personage than the man whom Carlyle calls "Walter Scott of the Universe." He was a young man then, and regarded Miss Erskine with what the old sentimental novelists used to call "tender interest."

There is a letter extant which Mary Anne wrote to the future author of "Waverley," announcing her marriage, in which she says: "Well do I remember the dark conformation we lately held together! The intention of unfolding my own future life was often on my lips!" In plain English, it would appear that she had

In that very same year, 1848, Lady Nairne, then an old woman, was visiting at a friend's house in Edinburgh. She was resting on a sofa when one of the young women of the family, knowing her love of music, began to play "The Land o' the Leal," remarking, "I'm very fond of that air, and I am sure you will like it, too." Lady Nairne remained silent.

Once she said to one of the very few who were in her secret: "I have never even told Nairne he should blab," and in her old age she said in a letter to a friend: "I was present when it was asserted that Burns composed it on his deathbed, and that he had it 'Jean' instead of 'John'; but the parties could not decide why it never appeared in his works, as his last song should have done. I never answered."

# PROGRAMMES FOR SUNDAY

(Aug. 30th.)

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The letter "S.B." printed in italics in these programmes  
means a simultaneous broadcast from the stations mentioned.

The High-Power (Daventry) Programme will be found on the facing page.

**2.00 LONDON. 365 M.**

3.30-5.30

THE BAND OF H.M. ROYAL MARINES  
(Plymouth)

(By permission of Col. V. O. Edwards and  
Officers, R.M.)

Director of Music:

Lieut. P. S. G. O'DONNELL, M.V.O.

WYNNE AJELLO (Soprano)

EDITH LAKE (Solo Violincello)

MAURICE COLE (Solo Pianoforte).

S.B. to other Stations.

3.30. THE BAND

"March Baroque" *Stretta*

Overture, "Vanity Fair" *Fletcher*

WYNNE AJELLO,

"Shepherd, Thy Debonair Very" *arr. Ivor Wilson*

"Interlude" *Gambogi*

"The Nightingale" *didiby, arr. Mme. Holden Meux*

EDITH LAKE

Allegro

Grave

Vivace

4.5 MAURICE COLE

Berceuse

Scherzo in B Flat Major

THE BAND

"Songs of the Fair" *Easthope Martin*

"Song: Bacchanales" *Ford*

(Reidello; Vale Sylphide; Bacchanale.)

"From Foreign Parts" *Murphy*

Italy, Hungary, Spain

WYNNE AJELLO

"Chanson Espagnol" *Dobber*

"If I Were a Lark" *Clifford*

"Sea and Nay" *A. L.*

EDITH LAKE

"Après un Rêve" *Fauré*

"Serenade Espagnole" *Glaeselmeier*

Savotte in D *Papier*

MAURICE COLE

"The Hobby Horse" *Troy Lerner*

Three Portraits *Jordan Smith*

"The Madonna," by Botticelli; "Fran-

çois van Wasserven," by Rem-

brandt; "The Shrimp Girl," by

Hogarth.

THE BAND

"A Celtic Idyll" *R. Walton O'Donnell*

Suite, "Masquerade" *Isidore*

Cortège; Arlequin et Chaperon; La

Famille Polichinelle; Les Mandolin-

istes; Finale alla Polaca.

8.30. HYMN, "Come Unto Me, Ye Weary" (A. and M., No. 266.) Bible Reading.

Anthem, "The Radiant Morn Hath Passed

Away" *Woodward*

Address by the Rev. E. BROOK JACK-

SON, Rector of St. Leonard's, Streath-

ham.

HYMN, "O Strength and Stay, Upholding

All Creation" (A. and M., No. 12.)

GEMS FROM ORATORIO.

STILES ALLEN (Soprano)

WALTER HYDE (Tenor)

HORACE STEVENS (Bass)

THE WIRELESS CHOIRDS

and ORCHESTRA

Conducted by Stanford Robinson.

S.B. to other Stations.

THE ORCHESTRA

Symphony ("The Last Judgment") *Spoer*

WALTER HYDE.

Recit., "How Many" *["The*

Hired Servants"] *Prologue* *["The*

Air, "I Will Arise" *Don"]*

—

STILES ALLEN  
"Angels Ever Bright and Fair" ("Theodo-  
ra") *Handel*

HORACE STEVENS  
"Arm, Arm, Ye Brave" ("Judas Mac-  
cabeus") *Handel*

9.30. THE ORCHESTRA and HORUS.

"Baal, We Cry to Thee" ("Elijah") *Mendelssohn*

STILES ALLEN and HORACE STEVENS  
"What Have I to Do With Thee?" ("Elijah") *Mendelssohn*

WALTER HYDE  
"Why Does the God of Israel Sleep?" ("Sarson") *Handel*

THE ORCHESTRA and CHORUS  
"Hallelujah Chorus" ("The Messiah") *Handel*

10.0. TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and 2ND

GENERAL NEWS BULLETIN. S.B.

to all Stations. Local News

10.15. THE ORCHESTRA

Overture, "Athalia" *Mendelssohn*

HORACE STEVENS

"O God, Have Mercy" ("St. Paul") *Mendelssohn*

STILES ALLEN

"Rejoice Greatly" ("The Messiah") *Handel*

THE CHORUS and ORCHESTRA

Closing "Amen" ("The Messiah") *Handel*

10.45.—Close down.

9.0. AN HOUR WITH HAYDN.

THE STATION AUGMENTED

ORCHESTRA!

Conductor, JOSEPH LEWIS.

MIRANDA SUGDEN (Soprano).

THE ORCHESTRA.

Overture, "The Seasons."

MIRANDA SUGDEN.

Aria, "With Verdure clad" ("The Crea-  
tion").

THE ORCHESTRA.

Selection of Haydn's Works arr. Tschack

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. STRING QUARTET.

FRANK CANTELL (1st Violin).

ELsie STELL (2nd Violin).

ARTHUR KENNEDY (Viola).

LEONARD DENNIS (Violoncello).

Slow Movement from Quartet in F Major

Haydn

10.30.—Close down.

6.00 BOURNEMOUTH. 386 M.

3.0. PROGRAMME  
Delayed from the  
NEW CENTRAL HALL,  
SOUTHAMPTON

ALLAN BROWN  
(Organist and Musical Director),  
The City Temple, London.

BEATRICE ASHTON (Vocalist).

ALLAN BROWN.  
Suite Gothique *Brahms*  
Introduction, Choral; Minuet Gothic;  
Prise à Notre-Dame; Tarata.

Sonata No. 7, Op. 227 (Second and Third

Movements) *Brahms*

BEATRICE ASHTON.

"What Tho' I Tras Each Herb and

Flower" ("Bohemian") *Handel*

ALLAN BROWN.

Organ Symphony, No. 5 in F Minor (First

Movement) *Widor*

Fugue in E Flat ("St. Anne's") *Bach*

CONCERT  
Delayed from the  
KING'S HALL ROOMS.

OSMOND DAVIS (Tenor).  
HARRY BRINDLE (Baritone).

ALEX. WAINWRIGHT'S ROYAL

BATH HOTEL STRING ORCHESTRA.

THE ORCHESTRA.

"Fantasia from Glock to Wagner"

OSMOND DAVIS.

"Far Across the Down" *A. Woodford-Sands*

"Where the Alans Flows" *Finden*

HARRY BRINDLE.

"O Isis and Osiris" *Mozart*

"Drink to Me Only" *Old English*

4.30. THE ORCHESTRA.

Selection, "The Geisha" *Jones*

4.50. OSMOND DAVIS and

HARRY BRINDLE.

Duet, "Watchman! What of the Night?"

Sergeant

5.0. THE ORCHESTRA.

Morceau, "Les Trésors de Colombie"

Davo

"Love's Dream After the Ball" *Cesnole*

Romance (from Violin Concerto in D Minor)

Wienawski

Walze *Brahms*

5.20. OSMOND DAVIS.

"Where'er You Walk" *Handel*

"Open the Door Softly" *arr. H. Hughes*

5.25. THE ORCHESTRA.

Suite, "Hiawatha" *Coleridge-Taylor*

**Sunday's Programme.**

(Continued from the facing page.)

- 5.45. HARRY BRINDLE  
"At Every Ago Sweet Love Is Master"  
Tchaikovsky
- 5.50-6.0. THE ORCHESTRA,  
Symphonic Poem, "Finlandia" ... Sibelius
- 6.10-7.30. Full Service  
Relayed from  
Holy Trinity Church.  
Address by the  
Rev. R. B. PECHÉY, M.A.
- 8.30. THE "6BM" TRIO:  
REGINALD S. MOUAT (Violin),  
THOMAS E. ILLINGWORTH (Cello),  
ARTHUR MARSTON (Piano).  
Suite, "Three Hours" ... Taylor  
Berceuse ... J. H. Moore  
Trio in G Minor ... P. Bridge  
9.0-10.45. Programme S.B. from London.

- 5WA CARDIFF. 353 M.**  
3.30-5.30.—Programme S.B. from London.
- 6.30. The Choir of Mount Tabor  
Primitive Methodist Church.  
Hymn, "I Worship Thee, Sweet Will of  
God" (Tune, "Makar"). Anthem,  
Religious Address by the Rev. WILLIAM  
OVERTON.  
Hymn, "Day Is Dying In the West"  
(Tune, "Feuer").
- 9.0-10.45.—Programme S.B. from London.  
10.45.—"The Silent Fellowship."  
11.00.—Close down.

- 2ZY MANCHESTER. 378 M.**  
3.30-5.30. Chamber Music.  
THE "2ZY" STRING TRIO,  
THE HERMAN VAN DYKES  
(Piano, Bassoon).  
ALICE H. PEERS (Mezzo-Soprano).  
THE TRIO.  
Trio in B Flat, Op. 3 ... Beethoven  
Allegro; Andante; Minuet;  
Finale (A Segno).  
ALICE H. PEERS,  
"The Troubadour" ... R. H. Doleen  
"If I Can Live" ... Stephen  
"Serenade" ... Bach  
THE HERMAN VAN DYKES,  
Two Pianos.  
"Silhouettes," Op. 23 ... Arensky  
"La Savane"; "La Coquette"; "Pol-  
kaise"; "La Danseuse".  
Polaris in A Major ... Chopin  
THE TRIO.  
Trio in B Flat ... Mozart  
Allegro; Andante; Minuet; Allegro.  
ALICE H. PEERS.  
"Song" ... Grieg  
"Come Unto Me" ... Cohen  
"My Dearest Heart" ... Sullivan  
THE HERMAN VAN DYKES.  
Hungarian Dance in D Minor ... Brahms  
"Le Soir" ... Chaminade  
Tuna Poem, "Espanola" ... Sibelius  
5.30-6.45.—Music for the Children.  
8.0.—S. G. HONEY: Talk to Young People.  
8.30—Hymn, "O God, One Help In Ages Past"  
(English Hymnal No. 490).  
Religious Address by the Rev. J. V. N.  
BARDLEY, Vicar of Lancaster.  
Hymn, "He Who Would Valiant Be"  
(English Hymnal, No. 402).  
Bible Reading.  
Address.  
Hymn, "Even so Long Is Hushed In Silence"  
(English Hymnal, No. 569).  
9.0-10.45.—Programme S.B. from London.

- SNO NEWCASTLE. 403 M.**  
3.30-5.30.—Programme S.B. from London.
- 8.30. THE "SNO" CHORAL SOCIETY  
OCTET.  
Religious Service.  
Hymn, "When I Survey the Wondrous  
Cross" (No. 108, A. and M.).  
Anthem, "The Radiant Moon Hath Passed  
Away" ... Whitworth

**HIGH-POWER PROGRAMME.**

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the studio mentioned.

**MAVENTHY.**

5XX 1,600 M.

SUNDAY, August 24th.

10.30 a.m.—Weather Forecast.

5.30-5.30. } Programmes S.B. from London.

8.30-10.45. } Programmes S.B. from London.

MONDAY, August 25th.

10.30 a.m.—Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0. Programmes S.B. from London.

9.0. BARROW SHIPYARD SILVER BAND,  
(Vibes Limited).

Bandmaster: G. F. BEDFORTIL.

Relayed from the

Lake Bandstand, Wembley.

Overture, "Don Quixote" ... Ravel  
Trombone Solo, "Joy Wheel" ... Solti  
(Soloist: W. HARPER.)

Selection, "Rigolito" ... Verdi

Entr'acte, "My Syrian Maid" ... Romeo

Fantasia, "A Sailor's Life" ... Cole

March, "Staunch and True" ... Greenwood

The National Anthem.

10.0-10.45.—Programme S.B. from London.

TUESDAY, September 1st.

10.30 a.m.—Weather Forecast.

1.0-2.0. } Programmes S.B. from London.

4.0-5.0. } Programmes S.B. from London.

6.0-8.0. } Symphony Concert.

POUSHNOFF (Solo Pianoforte),

THE WIRELESS SYMPHONY

ORCHESTRA!

Conducted by PERCY PITTS.

8.0. THE ORCHESTRA.

Overture, "Lo Caraval Rocca" ... Berlioz  
"Forest Marques" ("Sacred") ... Wagner  
Concerto No. 1 in E Flat (for Piano and  
Orchestra) ... Liszt

Suite of Dances ... Stepan-Chepulin

POUSHNOFF.

Impromptu in F Sharp ... Chopin

Polichinelle ... Rachmaninoff

THE ORCHESTRA.

Symphony No. 5 in E Minor and Major

Tchaikovsky

10.0-11.30.—Programme S.B. from London.

WEDNESDAY, September 2nd.

10.30 a.m.—Weather Forecast.

1.0 p.m.—Time Signal from Greenwich.

4.0-10.45.—Programme S.B. from London.

10.30 a.m.—Weather Forecast.

4.0-5.0. } Programmes S.B. from London.

6.0-8.0. }

(Continued from the previous column.)

Address: CANON FALLA.

Hymn, "How Bright These Glorious Spirits

Shine" (No. 438, A. and M.).

9.0-10.45.—Programme S.B. from London.

**2BD ABERDEEN. 495 M.**

3.30-5.30.—Programme S.B. from London.

8.30. Church Service.

Relayed from West U.P. Church.

Minister:

The Rev. Prof. G. D. HENDERSON, B.D.,  
of King's College.

9.0-10.45.—Programme S.B. from London.

**SSC GLASGOW. 422 M.**

3.30-5.30.—Programme S.B. from London.

8.30. Studio Service.

Psalm 66, Verses 1-5, and 20 (Tune,

"Bishopsthorpe").

Scripture Reading.

The Rev. R. W. FORBES, of Paisley Road

United Free Church. Religious Address.

- "Birds and Insects."
- VIVIEN LAMBELET (Mezzo-Soprano),  
HETTY BOLTON (Solo Pianoforte),  
THE WIRELESS ORCHESTRA.

- 8.0. THE ORCHESTRA.
- "The Boar's Wedding" ... Mendelssohn  
Piccolo Solo, "The Wren" ... Le Thiers  
(Solo Piccolo: FRANK ALMGILL.)

- VIVIEN LAMBELET.
- "The Birds" ... Alice Boulley

- "The Black Bird" ... P. Bonaparte Hart

- "The Wasp" ... Arthur Benjamin

- HETTY BOLTON.

- Papillons ... Grieg

- "Hark, Hark, the Lark" ... Schubert-Lortz

- Papillons ... Schumann

- THE ORCHESTRA.

- "The Flight of the Bumble Bee"

- Rimsky-Korsakoff

- VIVIEN LAMBELET.

- "The Wood Pigeon" (from "Bird Songs")

- Liszt Lehmann

- "A Thrush's Love Song" ... Alice Travers

- "The Blackbird's Song" ... Cyril Scott

- HETTY BOLTON.

- "Water Wagtail" ... Scott

- "Dragon Fly" ... Polyness

- THE ORCHESTRA.

- Four Dances from "The Blue Bird" O'Neill

- The Hawaiian Festival

- Elgar Mass

- Under the Direction of

- ARNOLD DOLMETSCH.

- Relayed from

- Holtemere Hall, Surrey.

- English Music.

- 9.0.—"Leda" Fantasy for Five Viols to the

- Organ

- (G. Operaria, c. 1810) John Cooper

- Places for One and Two Virginals

- Giles Farnaby, c. 1600

- Dreams on a Ground in D Minor for the

- Viola da Gamba ... C. Simpson, 1659

- 9.30.—Suite for the Harpsichord, No. 8, in C

- Major ... H. Purcell

- Prélude-Almand—Court-Saraband

- "The Golden Sonata" in F Major for Two

- Violin, Viola da Gamba, and Harpsi-

- chord ... H. Purcell

- 10.0-11.30.—Programme S.B. from London.

- FRIDAY, September 4th.

- 10.30 a.m.—Weather Forecast.

- 1.0-2.0. } Programmes S.B. from London.

- 4.0-10.45. } Programmes S.B. from London.

- 10.30 a.m.—Weather Forecast.

- 1.0 p.m.—Time Signal from Greenwich.

- 4.0.—Programme S.B. from London.

- 8.0.—MILITARY BAND PROGRAMME. S.B.

- from Cardiff.

- 10.0-12.0.—Programme S.B. from London.

- SATURDAY, September 5th.

- 10.30 a.m.—Weather Forecast.

- 1.0 p.m.—Time Signal from Greenwich.

- 4.0.—Programme S.B. from London.

- 8.0.—MILITARY BAND PROGRAMME. S.B.

- from Cardiff.

- 10.0-12.0.—Programme S.B. from London.

- Chamber Music.

- S.B. to Dundee.

- CONSTANCE WOOD (Soprano).

- ANREW BRYSON (Pianoforte).

- ALFRED PICTION (Flute).

- JOHN B. DICKSON (Violoncello).

- HARRY CARPENTER (Violin).

- 9.0. Suite for Flute, Violoncello and Piano.

- "Holiday Sketches," Op. No. 7

- Eugene Goossens

- CONSTANCE WOOD

- Three Songs from the Greek Anthology for

- Voice and Flute ... G. Bantock

- Trio for Violin, Violoncello and Piano.

- Short Suite ... Grieg

- Duets for Flute and Violin.

- Five Little Duets for Flute and Violin,

- with Piano Accompaniment, Op. 56

- George Cai

- 10.0-10.45.—Programme S.B. from London.

(Continued in the next column.)

# PROGRAMMES FOR MONDAY (Aug. 31st.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

**The High-Power (Daventry) Programme will be found on page 41a.**

**2LO LONDON. 365 M.**

- 1.0. Time Signal from Greenwich.
- 4.0.—Programme of Music by Barrow Shipyard Silver Band (Vickers Ltd.), relayed from the Lake Bandstand, Wembley. "The Prince in Argentina," by Capt. Arthur Mills.
- 5.0.—An Hour's Dance Music.
- 6.0.—CHILDREN'S CORNER: Piano Solos by Auntie Sophie. A Chat by "The White Friar." "Adventures of Peter Panikin."
- 6.30.—Children's Letters.
- 6.40.—An Appeal on behalf of the Sunlight League by the Marquis of GRAHAM.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.
- Topical Talk. S.B. to all Stations.
- 7.15.—Musical Interlude. S.B. to all Stations except Belfast.
- 7.40.—Capt. J. FROST, "The Making of the Conference." S.B. to other Stations.
- 8.0.—Round the Stations. S.B. to Cardiff.
- 9.0.—"L'ENFANT PRODIGE." S.B. from Cardiff.
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
- Local News.

**10.15. Finlay Dunn,  
The Piano Comedian  
S.B. to other Stations.**

10.45.—Close down.

**SIT BIRMINGHAM. 479 M.**

- 3.45.—The Station Wind Quintet.
- 4.45.—Afternoon Topic: Sidney Rogers, F.R.H.S., "Flowers That Have Done Well." Marjorie Palmer (Speaker).
- 5.15.—CHILDREN'S CORNER.
- 5.35.—Children's Letters.
- 6.0.—Lozelle's Picture House Orchestra: Conductor, Paul Rameau; William Rouse (Bass).
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Topical Talk. S.B. from London.
- 7.25.—Musical Interlude. S.B. from London.
- 7.40.—Capt. J. FROST. S.B. from London.
- THE STATION ORCHESTRA: Conductor—JOSIEPH LEWIS, PARRY JONES (Pianist).
- 8.0.—  
Grand Opera.  
THE ORCHESTRA.  
Overture, "The Mastersingers" .... Wagner  
PARRY JONES  
Aria, "O Sovereign, O Judge, O Father" .... Wolf-Ferrari  
PARRY JONES  
"La Cid" .... Massenet  
THE ORCHESTRA.  
Selection, "La Sonnambula" Bellini-Turini  
PARRY JONES.  
Aria, Prize Song ("The Mastersingers") .... Wagner  
THE ORCHESTRA.  
Knot Scene, Act II, ("Jewels of the Madonna") .... Wolf-Ferrari  
PARRY JONES.  
Aria, "Ah, Depose, Vain Fair" ("Mignon") .... Massenet  
THE ORCHESTRA.  
Selection, "Carmen" .... Bizet  
9.0.—  
Light Opera.  
THE ORCHESTRA.  
Overture, "The Mikado" .... Sullivan  
PARRY JONES  
Aria, "The English Rose" ("Merry England") .... German  
THE ORCHESTRA.  
Selection, "The Gypsies" .... Monckton

**THE EXPERIMENTAL TRANSMISSION  
For Amateur Wireless Engineers  
Will be carried out by  
THE BIRMINGHAM STATION.  
10.45-11.15.**

- PARRY JONES.  
Aria, "O Loveliest Beyond Compare" ("The Magic Flute") ..... Mozart  
THE ORCHESTRA.  
Selection, "Morris England" .... German
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Local News.  
LEONARD GORDON (Baritone).  
ELSIE STELL (Solo Violin).  
10.15. ELSIE STELL.  
Sonata in E Minor ..... Bach  
Allegro; Adagio; Allegretto; Gigue.  
Poem ..... Pfitzner  
LEONARD GORDON.  
"The Lady Player" ..... Albinoni  
"The Wanderer's Song" .... Julius Harrison  
**Experimental Transmission for Amateurs.**  
ELSIE STELL.
- 10.45. Walter in A ..... Brahms  
Romance ..... Alec MacLean  
Tambourin Chanson ..... Kreisler  
LEONARD GORDON.  
"The Clock"  
"How Deep the Slumber of the" ... Louis  
Floods  
"Vulcan's Song" ..... Gould  
11.15.—Close down.

**6BM BOURNEMOUTH. 386 M.**

- 3.45.—London Papers read by Anne Furness-Watson. Orchestra relayed from the Bungalow Cafe, Southampton. Musical Director, Arthur Pickett.
- 5.15.—CHILDREN'S CORNER: Songs and Stories, etc.
- 5.30.—Children's Letters.
- 6.0.—Scholars' Half-Hour: "The Age of Social Reform," by George Guest, J.P.
- 6.30.—Musical Interlude.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Topical Talk. S.B. from London.
- 7.25.—Musical Interlude. S.B. from London.
- 7.40.—Capt. J. FROST. S.B. from London.
- 8.0.—11.15.—Interval.  
**Winter Garden Night.**  
THE MUNICIPAL ORCHESTRA: Conductor—Sir DAN GODFREY, EDWARD DYKES (Bass), ERNEST WELLBELOVED (Monologues, etc.).  
8.15.—THE ORCHESTRA.  
Grand March, "The Crown of India" Elgar  
Overture, "Rome" ..... Wagner  
EDWARD DYKES.  
"I Am a Roarer" ..... Mendelssohn  
THE ORCHESTRA.  
Suite, "Czare Nozette" ..... Tchaikovsky  
"Overture: Minotaure" ..... Dances  
Characteristiques" ..... March: Danse  
de la Fee: Danse Russe: Danse  
Arabe: Danse Chinoise: Danse  
des Mirlitons: "Valse des Fleurs."  
ERNEST WELLBELOVED.  
In Recitations, Monologues, etc.  
Interval.  
THE ORCHESTRA.  
Suite No. 2, "L'Arlesiana" ..... Bizet  
Pastoral: Minuet: Intermezzo: Farandole.  
EDWARD DYKES.  
"Bonnie George Campbell" ..... Kiel  
THE ORCHESTRA.  
Morecambe, "The Voice of the Bells" ..... Langford  
Suite de Ballet, "Sylvia" ..... Delibes
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Local News.
- 10.15.—FINLAY DUNN. S.B. from London.
- 10.45.—Close down.

**5WA CARDIFF. 383 M.**

- 12.30-1.30.—Concert of Gramophone Records.
- 3.0-4.30.—The Colston Hall Orchestra, relayed from the "Bristol First" Exhibition at the Colston Hall, Bristol. Conductor, Peacock Clarke.
- 5.0.—"5WA'S" "FIVE O'CLOCK."
- 5.30.—CHILDREN'S CORNER.
- 6.0.—"The Letter Box."
- 6.15-6.30.—Teens' Corner: "Photography—Faults and How to Rectify Them," by Mr. T. J. Lewis.
- 9.40.—Programme S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Topical Talk. S.B. from London.
- 7.25.—Musical Interlude. S.B. from London.
- 7.40.—Capt. J. FROST. S.B. from London.
- 8.0.—ROUND THE STATIONS. S.B. from London.
- 9.0.—  
"L'Enfant Prodigie." A Lyrical Scene by Claude Debussy. S.B. to London.  
Characters:  
Lis (Azrael's Mother) MIRIAM LICETTE  
Azrael (A Young Gentleman) TUDOR DAVIES  
Simon (Azrael's Father) HARRY BRINDLE  
Chorus ..... THE "5WA" CHOIR  
Chorus Master, SHAPLAND DOBBES.  
THE STATION SYMPHONY ORCHESTRA  
(Leader, LEONARD BUSFIELD.)  
Conductor, WARWICK BRAITHWAITE.  
Scene: A Village near the Lake of Geneva.
- 10.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Local News.
- 10.15.—FINLAY DUNN. S.B. from London.
- 10.45.—Close down.

**2ZY MANCHESTER. 378 M.**

- 3.15-4.0. { The City Silver Band; Conductor, J. G. Dobbing. Relayed from the Municipal Gardens, Southport.
- 4.10-5.0. { Municipal Band (Entertainer).
- 5.0.—Afternoon Talk.
- 5.15.—Children's Letters.
- 5.30-6.15.—CHILDREN'S CORNER.
- 6.40.—Musical Interlude. S.B. from London.
- 7.0.—WEATHER FORECAST and NEWS. S.B. from London.
- Topical Talk. S.B. from London.
- 7.25.—Musical Interlude. S.B. from London.
- 7.40.—Capt. J. FROST. S.B. from London.
- THE BAND OF H.M. ROYAL MARINES (Plymouth Division).  
(By kind permission of Col. Com. P. G. Edwards, and Officers, R.M.)  
Conductor, Lieut. P. S. G. O'DONNELL, M.V.O.
- WINIFRED CECE. (Songs and Monologues at the Piano).  
THE BAND.
- 8.0.—  
"March Symphonie" ..... Marinelli  
Overture, "The Merry Wives of Windsor" ..... Nicolai  
WINTFRED CECE. Selected.  
THE BAND.  
Cornet Solo, "I Hear a Thrush at Eve" ..... Cadman  
"Danse Negre" ..... Arthur  
Selection, "Rose Marie" ..... Frank  
WINTFRED CECE. Selected.  
THE BAND.  
Ballet Music from "Prince Igor" ..... Borodin  
WINTFRED CECE. Selected.  
THE BAND.  
Piccolo Solo, "Fluttering Birds" ..... Gennin  
Overture, "Raymond" ..... Thomas  
Incidental Music to "Henry VIII" ..... Sullivan

# PROGRAMMES FOR MONDAY (Aug. 31st.)

The letters "S.B." printed in italics in these programmes signify a Supplementary Broadcast from the studios.

10.00 WEATHER FORECAST and NEWS  
"London."

11.15 FINLAY DUNN S.B. from London.  
11.45 Close down.

**SNO NEWCASTLE.** 403 M.

4.00 Music from Fenwick's Terrace Tea Rooms.  
4.15 Local News. The Coming Week.

4.30 THE CORNERS

Conductor, Mr H C TAWSON  
S.A. 1000

2.00 S.O. JAZZ S.B. from London  
MARGORY HAYWARD (Solo Violin).  
THE STATION ORCHESTRA

Conductor, EDWARD CLARK.  
THE ORCHESTRA

Symphony Suite, spring ... Debussy  
MARGORY HAYWARD and  
ORCHESTRA

Romance for Violin and Orchestra  
Mae Brach  
Introduction and Rondo Capriccioso  
S.A. 1000

THE ORCHESTRA  
"Scottish March" ... Debussy  
MARGORY HAYWARD

"Hagntebé" ... John Ireland  
"The Snowy Breasted Pearl"

Irish Air, arr. O'Connor Morris  
"Viennese Melody" ... Kreisler

"Furialla" ("Butterfly") ... Suzuki

NELLIE JAMES (Coon Songs).  
SAM BOWSE, Rhythmic Soloist.  
CHARLES PENROSE and BILLIE GREY

THE STATION ORCHESTRA:  
Conductor, EDWARD CLARK.  
THE ORCHESTRA

Russian Dance ... Frank  
NELLIE JAMES

"Listen to Virginia" ... Pease  
"At the End of the Road" ... MacDonald

CHARLES PENROSE and  
BILLIE GREY

"At the Picture"  
"Laughter."

SAM ROWSE.  
"La Traviata" ... Verdi  
"Melody in F" ... Rubinstein  
"The Toy Drum Major" ... Nichols, arr. by Sam Rowse

THE ORCHESTRA.  
"Marche Universelle" ... Gounod

10.00 WEATHER FORECAST and NEWS.  
S.B. from London. Local News.

10.15 "The Lady of Shalott"  
Tenor solo.  
Described by  
MARIAN TAYLOR  
Music by Walfred Kendall  
(ELIAS TOMLINSON (Pianoforte)).

10.45 Close down.

**ZBD ABERDEEN.** 495 M

11.00 Morning Transmission: Grasie.  
S.A. 1000

11.30 The Coming Week. Conductor, David H. Davis. Afternoon Topic: Miss H. A. Gamwell, "Current Events—What is Happening at Home and Abroad."

11.30 CHILDREN'S CORNER: Songs by Auntie Margaret.

11.30 Boy Scouts' News Bulletin.  
Girl Guides' News Bulletin.

11.30 Steadman's Symphony Orchestra, relayed from the Electric Theatre.

7.00 WEATHER FORECAST and NEWS.  
S.B. from London.  
Local Talk. S.B. from London.

7.15 Musical Interlude, S.B. from London.

7.40 Mr. G. M. FRASER, City Librarian  
A Historical Walk to the Roman Camp  
Center.

## SCOTTISH PROGRAMMES.

9.15 MIRI ARTHUR (Soprano).  
10.00 STINE CROWE (Router).

## THE WIRELESS ORCHESTRA.

8.00 THE ORCHESTRA, R.A.

8.15 "Reminiscences of Scotland" ... Queenie Arthur.

## QUEENIE ARTHUR.

"The Royal Tree" ...

## Hail a Breeze" ...

"Oh, Whistle and I'll Come  
Back Again" ...

## Traditional

8.30 CHRISTINE CROWE.

## "The Pusillid Commercial" ...

## R. J. McLENNAN

8.40 GEORGE BOYD.

"The Land of Cockayne" ... arr. Moffat

## "The Wee Town Clock" ...

Robertson

"Rathconnell Lee" ...

## "Come Under Ma Mandie" ...

Moffat

8.55 THE OLD ORCHESTRA.

## Overture, "Tam o' Shanter" ... Dryden

"Balmoral Waltz" ...

## "Home Sweet Home" ...

8.10 QUEENIE ARTHUR.

## "The Auld Fisher" ...

"I'm Ower Young Ta Marry" ...

## Traditional

8.20 CHRISTINE CROWE.

## "Old Mrs. Match on 'Romeo and Juliet'" ...

## Christine Crowe

9.30 GEORGE BOYD.

"MacCormick Gathering" ... arr. Moffat

## "The Border Ballad" ...

"Scots, Who Hae" ... arr. Moffat

9.30 THE OLD ORCHESTRA.

## Overture, "The Fair Maid of Perth" ...

10.00 WEATHER FORECAST and NEWS.  
S.B. from London. Local News.

10.15 Pianoforte Recital

## T. E. WRIGHT.

French Suite, No. 6 in E. ... Bach

## V. Concerto in B. Op. 72 ... Bach

Violin Solo from Op. 3 ... Berlioz

Violin in D Minor ... Schumann

10.45 Close down.

**SSC GLASGOW.** 422 M.

An Hour of Melody.

THE WIRELESS QUARTET,

JEAN F. WORTH (Soprano).

3.30 THE Q. APPL.

Overture, "Le Lac des Cygnes" ... Tchaikovsky

Selection, "The Barber of Seville" ... Rossini

3.45 JEAN F. WORTH

"If You Were Here" ... W. H. Squire

11.00 WEATHER FORECAST and NEWS.  
S.B. from London. Local News.

11.15 Close down.

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"Kings and Queens" ...

"I Know a Lovely George" ... G. & Hardesty

4.00 THE QUARTET

Suite, "Madrid la Nut" ...

Selection, "An Artist's Model" ... Jones

4.15 THE STARS

"Rose in the Bud" ...

"Garden of Happiness" ... D. Wood

4.30 Afternoon Topics: Isabel McDonald,

Med. R. Ian L., F. H., "Practical Psychology in Everyday Life."

4.45 CLILLIE'S CORNER

4.50 Weather Forecast for Northern

5.00 WEATHER FORECAST and NEWS.  
S.B. from London.

5.15 Local Talk. S.B. from London.

5.20 Local News.

5.30 Musical Interlude. S.B. from London.

5.45 Capt. J. FROST. S.B. from London.

REGINALD WHITEHEAD (Bass)

POETRY RECITAL

(Under the auspices of the Scottish Association for the Speaking of Verse.)

THE STATION ORCHESTRA:

1.00 Local News.

1.15 HENRIETTA CARUTHERS.

TRADITIONAL MINSTRELSY.

1.30 THE ORCHESTRA.

Four English Dances in the Old Style

REGINALD WHITEHEAD (Bass)

"Penly in the Fast Stream Flowing" (Songster 1888, Apr. "I Live Not Where I Love").

"Come Live With Me" (The Passionate Shepherd to His Love) (Corine Agree—1881)

"The Willow Song" (Words by Shakespeare) (Sullivan—1842)

2.00 THE ORCHESTRA.

Gavotte in the Old Style

2.15 SONGS referring to Places and Pictures.

2.30 WEATHER FORECAST and NEWS.  
S.B. from London.

2.45 FINLAY DUNN S.B. from London.

2.45 Close down.

**DUNDEE** ED WARREN

**HULL**

**LEEDS-BRADFORD**

**LIVERPOOL**

**NOTTINGHAM**

**PLYMOUTH**

**STAFFORDSHIRE**

**STOKE**

**SWANSEA**

**EVENTS OF THE WEEK**

# THE CHILDREN'S CORNER.

## Uncles on Holiday.

UNCLE JEFF, who is at Lyric Regis, has sent a message to the "2ZY" family. It is very difficult to read his writing but he seems to be having a good time. So far he has not seen any whales, but he has bathed every day.

Uncle Caractacus has gone to the Italian Lakes. He doesn't want to travel about much but intends to have a nice busy time—and he couldn't have chosen a better place, could he? To think of it makes the London Studios seem a trifle stuffy.

## A Play About Highwaymen.

The Wicked Uncle will tell some more Animal Stories on Thursday, though we feel Uncle Leslie will be very annoyed when he finds what we have been doing to his Zoo Class. The Wicked Uncle says he really will remember this time that Zoo Stories are True Stories.

Up So Under here it is to be another play. There have been pirates and Robin Hood and Hereward the Wake, and Roundheads and Cavaliers lately. What do you say to a thrilling piece about Highwaymen, for a change? The play is being specially written, and we hope you will all like it.

## How to Sing a Song.

The Aunties and Uncles of Aberdeen believe that all children like to sing, and we all know that most young voices are very pleasant to hear. To encourage those many boys and girls who do not take up singing seriously, but yet like to sing for their own pleasure, Miss Jessie Jenkins will give a helpful little talk on September 4th. She is going to show us how to learn simple songs so as to get the most pleasure out of them, both for the singer and whoever comes in to listen. She will sing a number of songs herself, just to show that, though a song is easy enough for the youngest to learn, it can

be interesting and give a great deal of pleasure to other children and grown-ups. So all of you who want to sing so that your brothers and sisters will stop threatening to throw things at you, and actually stop to listen, be sure to look out for Miss Jenkins on September 4th.

## The Thistle and the Rose.

There was a great debate at the Dundee Corner a few days ago between Aunt Betty and Uncle Bob as to the good qualities of the Rose and the Thistle respectively. Aunt Betty upheld the beauty of the Rose, while Uncle Bob waxed strong on the usefulness of the Thistle. Some of the nephews and nieces took it so seriously that one of them sent Uncle Bob a big, prickly thistle in a huge box!

## "Treasure Trove."

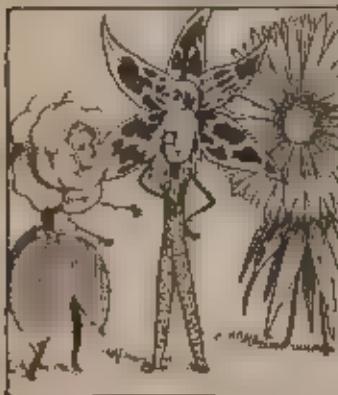
Recently some of the Cardiff Aunties and Uncles had a secret picnic and, as the proceedings were broadcast in the Children's Hour, they were overheard when they discussed the hiding of a despatch that they had with them. The despatch was the secret of the picnic. However, they lost it, and we do not know whether our Kiddiewinks are extra clever or whether we made the clues too easy, but the despatch was returned to Cardiff Station the next day. The fortunate Kiddiewink who sent it in will receive the Treasure Trove, and it is hoped to organize another secret picnic before the days get too short.

## Through the Invisible Door.

On Sunday, September 4th, the twentieth-century atmosphere of the Birmingham Studio will, at 3 o'clock, be suddenly changed for that of the seventeenth. The children who are listening will find themselves passing with Uncle Edgar and Auntie Gatty through the Invisible Door, and will hear for themselves how King Charles II. was forced to fly for his life at the Battle of Worcester. How he hid in the oak

## THE FLOWERS' SPORTS CARNIVAL.

By LANGFORD REED.



"They're vulgar creatures," drawled the Orchid.

Flowerland and, as in previous years, it was arranged that the honey paid for admission should be devoted to a fund for providing beds for homeless and weedy flowers. Honey is money in the floral world, and even the rates and taxes are paid in it to the bees, who are the official tax collectors of Queen Flora, the fairy who reigns over Flowerland.

The Sports were held in the early hours of the morning in the grounds of her Majesty's Palace, and everyone who was anyone in the World of Flowers and Plants assembled to watch the various champions compete for honour and glory, and for the crowns of dew which were to be placed on the heads of the victors.

I did not attend myself because I had an invitation; but I had the account from a little girl who, being half a flower herself, was allowed to be half a guest, so to speak, and visit the Sports in her dreams.

She tells me that the spectacle was a most brilliant and inspiring one. The banks surrounding the Sports arena were packed with flowers in their most gorgeous apparel, and when Queen Flora rode out to the crowd, escorted by a detachment of the Bumble Bee Guards, with drums at her, the cheering was so tremendous—especially the roaring of the tiger-lilies and dandelions and the barking of the dog-violets—that it completely drowned a peal of blue bells that was rung in her honour. Her Most Fragrant Majesty looked a dream of beauty in a gorgeous gown of the most brilliant colours in Flowerland.

The first event, an open race for Flowers and Plants, was won by the Speedwell, with the Scarlet Runner second and the Virginia Creeper last. After this, a platoon of young buds gave a shooting display with harmless floral bullets. This went so well that, for an encore, they gave an exhibition of boxing in which they used foxgloves instead of box-gloves.

The next event was a race for Horse Chestnuts, but before it could be run there occurred an extraordinary interruption which put an end to the Sports.

It was all through the Clover Family being refused admission. The aristocratic Sports Committee, consisting of the Orchid, the Sun Flower, the Tiger Lily, the Marguerite, the Narcissus the Chrysanthemum, and the Rose had decided that the clover tribe were a common and impudent lot who should be taught their place.

## NEWS FROM THE AUNTS AND UNCLES.

Uncle Jeff was fed and helped on his way to the airport at Barns Pendore.

An escape from the Rousheads and his exciting adventures disguised as the servant of Jane Lane make up the rest of the story.

## The White Knight at Liverpool.

Auntie, Uncle, and Kiddies in Liverpool were considerably startled when the White Knight from "Alice in Wonderland" suddenly walked into the Studio during the Corner. Not only the White Knight, but his famous horse "Impromptu" appeared. He explained that his horse was called by that name because it was so useful to have 'im prompt you when you were writing.'

"Impromptu" gave a magnificent dance, and the Kiddies heard the clattering of his boots. The White Knight recited several poems and described some new inventions, and then vanished. Everyone is hoping he will come again.

## A Radio Circle Picnic.

The "2ZY" Radio Circle Picnic, which was held at Springfield Hall, Romiley, on August 11th, was a huge success. The weather was lovely, and everybody had a wonderful time. The sports were very popular, also the many treasure hunts, and each child was able to take home at least two presents. It was a very tired but very happy party of Aunties and Uncles, Nephews and Nieces which arrived in Manchester again at 8 p.m.

## A Lovely Programme.

As all the Aunties and Uncles were at the picnic, we were not able to have a Children's Corner at "2ZY" that day—but all the children who were unable to come with us to Romiley spent a happy hour with their cousins at Birmingham, who shared their corner with them and gave them a lovely programme.

"They're vulgar creatures who want to run wild everywhere," drawled the Orchid, adjusting his eyeglass; "some of them have actually dared to invade the garden in which my people have been the chief ornaments for years. Cheek, I call it!"

"I agree," remarked the Marguerite, in equally affected tones. "They are neither flowers nor plants, strictly speaking, and I suggest that they be forbidden the Sports; we must draw the line somewhere."

Only the Rose, who was naturally of a sweet disposition, voted against the proposal, and so the Clover Tribe were not allowed to enter.

They were wild enough flowers in any case, but this injustice made them wilder than ever and, also, angered their good friends the Bees, who, accordingly, thought out a plan to teach the weedy flowers to behave. It was approved of by Queen Flora, for she loved all her subjects and felt exceedingly annoyed that the Clover Family should have been insulted.

Thus it happened that before the Horse Chestnut race could start, a low buzzing was heard in the air. nearer and nearer it sounded and soon the sky became darkened with vast swarms of bees. In vain the terrified flowers insisted that they had, already, paid their taxes. Down swooped the bees, and in a very short time they had captured not only the whole of the admission honey, but all that the flowers had in their pockets as well. Only the Rose was spared; the rest were left absolutely honeyless.

Thus ended the great Sports Carnival of the Flowers, and if the Clover Family are not invited next year, I shall be surprised!

# PROGRAMMES FOR TUESDAY (Sept. 1st.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

**The High-Power (Coventry) Programme will be found on page 418.**

**2LO LONDON. 365 M.**

1.0-2.0.—Time Signal from Greenwich  
Lunch-time Music, from the Hobart  
Ferry.

4.0 a. "Cathedral by the Sea," by Mendel  
Weiss.

Orchestra and Orchestral Music relayed from  
Shepherd's Bush Pavilion.

6.0. **CHILDREN'S CORNER** Songs by Lucy  
Hughes, "The Flute of Shanes" (P. W.  
Lewis), "The Reformation of Belton" (by  
E. Le-Bretton Martin).

6.30 Children, Les de la

6.40 Musical Interlude

7.0 **TIME SIGNAL FROM LIG BEN**  
**WEATHER FORECAST** and **18'**  
**GENERAL NEWS BY LETTER** S.B.  
to all Stations

**JOHN STRACHEY** Literary Criticism.  
S.B. to all stations

7.25 **MUSICAL INTERLUDE** S.B. to all stations

7.30 "Presenting in the 'Backblocks' of  
Australia," by Dr. J. W. G. HATHAWAY  
S.B. to other Stations

An Hour's Light Entertainment.

S.B. to all stations except "5XX."

10.00 **THE RT. ERROL**

**MAVIL CONSTANDIROS** (Extracts from)

21.0 **ST. JAMES STRING QUARTET**

THE SENTET

"Petite Bijouterie" (Valve Brillante)

10.00 "Frumentum" (from Schumann)

10.15 "Mysteries" (from Brahms)

**MAVIL CONSTANDIROS**

Two String Quartets.

Mr. E. C. D. as a Chorus

John Lomax as a Singer or a Dancer

7.30 **THE SENTET**

8.00 **Henry Eccles** (Chamber Music)

Four Masters of Chamber Music

Henry Eccles

Admiral P. L. T. Scott

**BERTIE FIBROU**

as

"The Prima Donna"

THE SENTET

Tony Jackson

Henry Jackson

10.00 **Henry Jackson**

10.15 **Henry Jackson** on PIANO

**The Haslemere Festival**

of Chamber Music

10.00 **ARNOLD DOUGLAS**

Relaxed from

Haslemere Hall, Surrey

**Haydn and Mozart Programme.**

S.B. to all stations except "5XX"

Divertimento in B Flat for Oboe, Violin &

Violoncello, Violoncello, and Harpsichord

Haydn

Sonata for Harpsichord and Violin in A

Major

Trio in G Major for Harpsichord, Violin,

and Violoncello

10.00 **TIME SIGNAL FROM GREENWICH**

W. A. G. as a FOETE AND a ZAN

C. N. A. NEWS BY LETTER. S.B.

10.00 **ST. JAMES STRING QUARTET**

10.15 **THE SAVOY JAZZ BAND** and

**SPLENA BAND**

relayed from the

Savoy Hotel, London

S.B. to other stations

11.00—Close down.

**SIT BIRMINGHAM. 479 M.**

3.45—Lozells Picture House Orchestra. Conductor: Paul Bennett. James Howell's Part

4.45—Afternoon Topics, Edna Godfrey-Turner (Domestic Recital), Winifred Payne (Concubine)

6.15 **CHILDRREN'S CORNER**

6.45 **CHILDRREN'S LETTERS**

6.0—Lozells Picture House Orchestra. Conductor: Paul Bennett. Youth Paddlers Club

6.15-30 **Programme S.B. from London.**

**GBM BOURNEMOUTH. 386 M.**

11.30-12.0. The "GBM" Trio: Reginald S. Mount (Violin), Thomas E. Ellington (Cello); Arthur Marston (Piano).

3.45 Talk: London Papers read by Anna Parrot Watson. Orchestra relayed from the Electric Theatre. Musical Director: D. C. Ross.

5.0 Musical Interlude

6.0 **CHILDREN'S CORNER** Songs and Stories by Uncle Pongo and Franklin

7.0 **GENERAL** (Letters)

8.0 **SCHOOL** (Letters). "The Art of Sound" (Letters) by George Guest, J.P.M. B.A.

9.0 Musical Interlude

10.15-30 **Programme S.B. from London.**

**SWA CARDIFF. 353 M.**

12.30 1.30. The Stan Trio: Frank Thomas (Violin), Frank Whinall (Violoncello), Vera McComb Thomas (Piano).

3.0 The Stan Trio

3.30 School: "School Days" (Letters and What We Get from them), "The Jammy Jelly," by Dr. J. R. St. John, Keeper of Zoology, the Natural Museum of Wales.

4.0 The Stan Trio

4.30 "Tales" (Letters) from the Carlton Institute

5.0 **WANNA FEEFEE LOOKS**

6.0 **CHILDRREN'S CORNER**

7.0 **WEATHER FORECAST** and **NEWS** S.B. from London

7.15 **JOHN STRACHEY** S.B. from London

7.25 **Miss BEATRICE STOTT** Stories of Greek Plays (Letters) The Young Writers

9.0-11.30 **Programme S.B. from London.**

**2ZY MANCHESTER. 378 M.**

1.15-2.0 Orchestral Music, relayed from the State Cinema

4.0—The "2ZY" Quartet: Ada Thompson (Contralto), Afternoon Talk

5.15—Children's Letters

5.30-6.1 **CHILDREN'S CORNER**

6.1 Musical Interlude S.B. from London

7.15 **WEATHER FORECAST** and **NEWS** S.B. from London

7.25 **JOHN STRACHEY** S.B. from London

7.30 **Miss BEATRICE STOTT** S.B. from London

7.45 **Sir ALFRED CLELAND** C.B.E., on "Children's Holidays and Trips."

8.0—**Programme S.B. from London**

10.0—**WEATHER FORECAST** and **NEWS** S.B. from London

10.15 **DANCE MUSIC**

Relayed from the Glengarig Hotel, S.B. to Belfast and Dundee.

11.30—Close down.

## EVENTS OF THE WEEK.

**SUNDAY, August 30th.**  
**LONDON, 3.30.** Military Band Programme

**MANCHESTER, 3.30.** Chamber Music

**GLASGOW, 9.0.** Chamber Music

**MONDAY, August 31st**

**BIRMINGHAM, 8.0.** Grand Opera

**CARDIFF, 9.0.** "L'Enfant Prodigue" (Debussy)

**GLASGOW 8.0.** Traditional Minstrelsy.

**GLASGOW, 9.0.** Poetry Recital and Orchestra

**TUESDAY, September 1st.**  
"5XX," 8.0.—Symphony Concert, conducted by Percy Pitt, with Poniatowski (Solo Pianoforte)

**LONDON, 9.0.** The Haslemere Festival of Chamber Music. (S.B. to all stations except "5XX.")

**WEDNESDAY, September 2nd.**

**LONDON, 8.0.** Old Masters.

**CARDIFF, 8.0.** "From Spain."

**ABERDEEN, 8.0.** Band of H.M. Royal Marines (Plymouth Division).

**FRIDAY, September 4th.**

**LONDON, 8.0.**—Leaders of Men

**BOURNEMOUTH, 8.0.** Scandinavian Programme

**NEWCASTLE, 9.15.** Pianoforte Recital by Harold Samuel.

**SATURDAY, September 6th**

**LONDON, 8.0.**—"A Wireless Visit to the South Coast"

**BIRMINGHAM, 8.0.**—A Musical Scene entitled "A Night in Italy."

**SNO NEWCASTLE. 403 M.**

11.30 12.30 Leonora Howe (Soprano), J. Harrison (Concertino). Gramophone Record.

4.0 Music from Tracy's Restaurant

5.30 **TELEGRAPH TOPIC** Frank Aikens (T. of C. R. N. C. R. N. I.).

6.30 A. R. F. M. Young, "Scenes at a Herring Farming Port"

7.0 1.30—**Programme S.B. from London.**

**2BD ABERDEEN. 495 M.**

3.10 The Wireless Orchestra, Eddie Cook (Conductor).

Fishing News Bulletin

Afternoon Topic

5.15 6.0 **CHILDRREN'S CORNER**

6.30 Fishing News Bulletin

Steadman's Symphony Orchestra, relayed from the Electric Theatre

7.0-11.30—**Programme S.B. from London.**

**SSC GLASGOW. 422 M.**

3.30 Broadcast to Schools

**Band Afternoon**

4.0 **THE BAND OF H.M. ROYAL MARINES**

(Plymouth Division).

Conductor, Lieut. P. S. G. O'DONNELL, M.V.O.

CHARLES PENROSE and BILLIE GREY (Entertainers).

5.0—Afternoon Topic

5.15—**CHILDRREN'S CORNER**

6.0 **THE BAND OF H.M. ROYAL MARINES**

(Plymouth Division).

Conductor, Lieut. P. S. G. O'DONNELL, M.V.O.

S.B. to Dundee, Edinburgh, and Dundee

Edinburgh "N. & N. News" (Letters)

Xylophone Sol. "I've Got a Little" (Dundee)

Soloist, Lance-Cpl. C. FORD.

Idyll, "In a Monastery Garden" (Kirkcaldy)

"A Dervish" (Thrust in the Soudan) (Selkirk)

7.0—Weather Forecast for Farmers

7.0 **WEATHER FORECAST** and **NEWS** S.B. from London

7.15 **JOHN STRACHEY** S.B. from London

7.30 **WANNA FEEFEE LOOKS** S.B. from London

7.45 **SIR ALFRED CLELAND** C.B.E., on "Children's Holidays and Trips."

8.0—**Programme S.B. from London**

10.0—**WEATHER FORECAST** and **NEWS** S.B. from London

10.15 **DANCE MUSIC**

Relayed from the Glengarig Hotel, S.B. to Belfast and Dundee.

11.30—Close down.

**CLASGOW, 8.0.**—Light Classical Programme.

**BELFAST, 7.30.** Symphony Concert.

**THURSDAY, September 3rd.**

"5XX," 8.0.—The Haslemere Festival of Chamber Music.

**LONDON, 8.0.**—Chamber Music

**MANCHESTER, 8.0.**—Symphony Concert

**GLASGOW, 8.45.**—The Old and the New in Song.

**FRIDAY, September 4th.**

**LONDON, 8.0.**—Leaders of Men

**BOURNEMOUTH, 8.0.**—Scandinavian Programme

**NEWCASTLE, 9.15.** Pianoforte Recital by Harold Samuel.

**SATURDAY, September 6th**

**LONDON, 8.0.**—"A Wireless Visit to the South Coast"

**BIRMINGHAM, 8.0.**—A Musical Scene entitled "A Night in Italy."



# PROGRAMMES FOR WEDNESDAY (Sept. 2nd.)

The letters "S.B." printed in italics in these programmes signify a programme Broadcast from the station mentioned.

## Dance Music—Songs and Humours.

### THE GARNERS' BOFIELD DANCE

*B.B.C.*

MABEL FRANCE (Aunt Maria)  
DAVID OPENSHAW (Bass-Baritone).

### THE BAND

Waltz, "Summer Showers" *Alecson Sixth*

Fox-trot, "Florida" *George Grace*

DAVID OPENSHAW

The Little Green Balcony" *Charles*

"A Fine Day" *Ritter*

"Sun" *Barker*

### THE BAND

Fox-trot, "Japanese Dolls" *Booths*

Waltz, "The Floor of Her Dreams" *Print*

Fox-trot, "Take a Little One-Step" *1 minute*

### MABEL FRANCE

"Aunt Maria" "Spring Cleaning" *France*

### THE BAND

One-Step, "Toy Drum Major" *Nicholls*

Fox-trot, "Because They All Love You" *Little*

Waltz, "Oh, How I Miss You To-Night" *Barker and Fisher*

### DAVID OPENSHAW

"A Moon" *Teachers*

"A Man's Life" *Women* *Phillips*

"The Carrer's Courtship" *Marks*

### LIFE AND

Fox-trot, "Yearning" *Davy and Burke*

Fox-trot, "Tell Me More" *Graham*

Waltz, "Zenz" *+ Name*

F. + Name *Reed*

### MABEL FRANCE

"Aunt Maria Buys a Second Hand Car" *France*

### THE BAND

One-Step, "A New Friend" *Print*

Fox-trot, "I'm a Young Man" *Young*

Fox-trot, "I'm a Girl" *Young*

### SNO NEWCASTLE. 403 M.

4. Mon. "Fenwick's Terrace Tea Rooms," *1st Part* Topic: North Stanley

5.20 SNO CHILDREN'S CORNER

6.0 "Morning Half Hour"

6.6 Musical Interlude

6.30 "Music" *Conductor R. W. Whittaker* Manufacturing of Grass

7.07 P.M. "S.N.O. from London" *S.B. from London*

7.15 P.M. "Cultural Society Talk" *W. A. Horrocks S.B. from London*

7.40 "S.N.O. from London" *S.B. from London*

### RELAY

Relayed from THE HOSPITAL FOR INCURABLES

### RECORDED BY "SNO"

MABEL ELMAR (Soprano)

H. DEATHTITT and LANGTON MARKS (Entertainers)

GEORGE WADE (Solo Banjo)

THE STATION ORCHESTRA

Conductor EDWARD CLARK

THE ORCHESTRA

V. L. COOPER (Piano)

When May

8.10 MARYAN ELMAR

"Should He Upstage" *Elmer*

"Rose Saffy Blooming" *Elmer*

8.20 H. DEATHTITT and LANGTON MARKS

Duets Up-to-Date

8.30 THE ORCHESTRA

"Fan des Fleurs" *Debs*

8.40 GEORGE WADE

The Royal Trumpeters' March

A. J. Brown, arr. Ollie Oakey

The Lost Chord" *... Sullivan*

San Francisco" *... Sullivan*

"Candy" *... Sullivan*

"Oh! How I Love My Darling" *... Sullivan*

## —RADIO TIMES—

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DAVID OPENSHAW

The Little Green Balcony" *Charles*

"A Fine Day" *Ritter*

"Sun" *Barker*

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Fox-trot, "Japanese Dolls" *Booths*

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### DAVID OPENSHAW

"A Moon" *Teachers*

"A Man's Life" *Women* *Phillips*

"The Carrer's Courtship" *Marks*

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Fox-trot, "Tell Me More" *Graham*

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A. J. Brown, arr. Ollie Oakey

The Lost Chord" *... Sullivan*

San Francisco" *... Sullivan*

"Candy" *... Sullivan*

"Oh! How I Love My Darling" *... Sullivan*

8.50 MARYAN ELMAR

Soloist *Surprise Mort*

"M. & a Banjo" *Harold Drehman*

"Song of the Land" *Montague Phillips*

9.0. REV. F. PITTS and LANGTON MARKS

Duets *Tropical and Tropical*

9.10. GEORGE WADE

Californian Dance *Harold Garde*

"A Living Reserve" *... E. Grimshaw*

"A Spanish Romance" *... E. Grimshaw*

9.30 THE ORCHESTRA

Jazz and Tommy's Tunes" *Gordon*

10.30 Title and Repertory Company

At the Studio.

10.30 THE BAND

Karenkele

"Hurdy Gurdy" *... Fletcher*

"Down Vauxhall Way" *... Fletcher*

THE BAND

"Serenade" *... Fletcher*

"Solo Cornet, Corp. J. TULLIBURG

Piccolo Solo, "Flattering Birds" *... Green*

Soloist, Lee-Corp. A. WOOD,

Xylophone Solo, "Between Health and

Illness" *... Fletcher*

Soloist, Lee-Corp. C. FORD

10.0-10.45. Programme S.B. from London

### ELLA GARDNER

"Hindu Song" *"Sudha"*

"Hurdy Gurdy" *... Fletcher*

"The Songster's Awakening" *... Fletcher*

"Down Vauxhall Way" *... Fletcher*

THE BAND

"Serenade" *... Fletcher*

"Solo Cornet, Corp. J. TULLIBURG

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Xylophone Solo, "Between Health and

Illness" *... Fletcher*

Soloist, Lee-Corp. C. FORD

10.0-10.45. Programme S.B. from London

### GLASGOW. 422 M.

11.30-12.30 M. by Telephone

3.30-Broadcast to Schools M. Parry Gunn, Conductor, Mus. Soc., on "Men in the Woods Quartet. Mr. A. Parry Gunn, on "Speech, and How You Should Speak"

4.0. THE WIRELESS QUARTET

M. as an Moment

Selection, "Monsieur Beauchamp" *M. stage*

Cardus, No. 3 *M. stage*

Intermezzo, "Under the Pine" *Cardus*

March, "Old Glory" *Cardus*

4.30 Afternoon Topics: Miss KIRK, West of Scotland Agricultural

Poultry Chat

5.0-5.45-CHILDREN'S CORNER: Singing Boys will Sing Scots Songs - "Charlie Is My Darling"; "Caller Herrin"; "The Bonnie Banks o' Loch Lomond"; "We're a Hundred Pipers"

6.35- WEATHER FORECAST and NEWS

7.0-WEATHER FORECAST and NEWS

Topical Talk, S.B. from London

7.25-Local News

7.30-7.35-Musical Interlude S.B. from London

7.40-The Rev. EDWARD BRUCE KIRK, Lecturer on Astronomy at the R. I. T. and "A Star to Show By" "The Rotundity of the Earth," S.B. to Edinburgh and Dundee.

### Light Classical Programmes.

S.B. to Dundee

MARJORIE HAYWARD (Solo Violin).

LIDDELL PEDDIESON (Tenor).

THE STATION ORCHESTRA

Conducted by

BERNIE A. CALLEN THIERS

Overture "A Girl of My Own" *R. Kaloh*

B 15. LIDDELL PEDDIESON

"Fair Forest Green" *A. Fox Fiddle*

"Laughter & a Carb" *Danby*

"Love Song" *... Beahns*



# PROGRAMMES FOR THURSDAY (Sept. 3rd.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

7.25 Musical Interlude S.B. from London.  
7.40.—Lord WARING Talk to Boy Scouts S.B. from London.

THE BAND OF H.M. INFANTRY  
MARIN S.

(Plymouth Division)

Director of Music

Lieut P. S. O'DONNELL M.C.  
(By kind permission of the C  
Officers and Officers, R.M.)

MABEL FRANCE | AUNT MARIA  
DAVID OPENSHAW (Bass-Baritone)

8.0. THE BAND.

March, "The Nibelungen" *Wagner*  
First Suite (in E Flat) *Hindemith*  
Chaconne, Intermezzo, Mu-

8.15. MABEL FRANCE  
Aunt Maria's Holiday, Ode.

8.25. DAVID OPENSHAW

"The West Wind"  
"The Flying Ram"  
"A Moon"  
"The Wayfarer's Night Song"

8.40. THE BAND

Cornet Solo, "Misantry" *Foster*  
(Soloist: Corp. J. TULLY)  
Selections, "Songs of the Fair" *Foster*

9.0. MABEL FRANCE

"Aunt Maria on 'Our Bazaar.'

9.15. THE BAND.

Xylophone Solo, "Der Jongleur" *Bach*  
(Soloist: Lance Corp. G. FOOLD)  
Excerpts from Gounod's Works.

9.30. DAVID OPENSHAW.

"My Captain" *Shelley*  
"A Perilous Ballad" *Shelley*  
"Woman to the Women" *Shelley*  
"Because I Were Shy" *Shelley*

9.45. THE BAND

Selection of Sea Songs *Shipley Douglas*  
"The Warbler's Serenade" *Shipley Douglas*

10.0.—WEATHER FORECAST AND NEWS. S.B. from London

Topical Talk. S.B. from London

Local News.

10.30. THE SAVOY BANDS S.B. from London.

11.30. Close down.

**2BD ABERDEEN. 495 M.**

3.30-5.0. —David's Dance Orchestra *Alfred King* (Soprano), Fishing News I *Afternoon Tea* & Mrs. A. D. Hay, "My Impressions of the U.S.A."

5.30.—CHILDREN'S CORNER *S.B. from London* Auntie Margaret.

6.0.—Gramophone Music Corner

6.15 Boys' Brigade News Bulletin

6.30.—Fishing News Bulletin

6.35. FRANKLAND POLLOCK *(Pianoforte Solo)*

Impromptu in C Sharp Minor *Concerto Periodo*

One Movement from Concerto *Concerto Periodo*

"Clair de Lune" *Debussy*

"Dr. Gradus ad Parnassum" *Debussy*

"The Children's Corner" *Debussy*

7.0.—WEATHER FORECAST AND NEWS. S.B. from London

Market Prices and Ministry of Agriculture Bulletin. S.B. from London

7.25.—Musical Interlude. S.B. from London

7.40.—Lord WARING. Talk to Boy Scouts S.B. from London.

## Music and Humour

MARYAN ELMAR (Soprano).

MARIE DARE (Cello).

PITT AND MARKS (Entertainers).

THE WIRELESS ORCHESTRA.

8.0. THE ORCHESTRA

Burton, "Three Herons" *Howard Carr*

"O Leary, V.O." "Captain Oates"

"Wansford, V.C."

8.10. MARYAN ELMAR

"As When the Dove Lemments

Her Love" *Handel*

"Let Me Wander Not Unseen" *Handel*

"O Had I Jubal a Lyre"

8.25. PITT AND MARKS

Duets Up-to-Date.

8.35. MARIE DARE

Concerto in A Minor for Violoncello and

Orchestra *Saint-Saëns*

8.53. THE ORCHESTRA

Selection "The Island King" *Gorodish*

9.5. MARYAN ELMAR

"The Daffodils" *Handel*

"Brave Dawn" *Handel*

"Midsummer Eve" *Handel*

"Shrove Tuesday" *Handel*

9.15. PITT AND MARKS

Duets Topical and Tropical.

9.25. MARIE DARE

"Chanson Louis XIII. et Pavane" *Capricci-Kreisler*

"Après un Reve" *Capricci-Kreisler*

"Nobody Knows de Troubles I've Seen" *arr. Maurice Brown*

"Ranaway" *Trouville*

"My Love Is Like a Red Rose" *arr. Maria Dare*

"Spring Song" *arr. Maria Dare*

9.45. THE ORCHESTRA

"Romantic Suite" *Stanley*

(outburst), "The Wedding Morn"

"The Festivities"

10.0.—WEATHER FORECAST AND NEWS. S.B. from London

Topical Talk. S.B. from London.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30. Close down.

**SSC GLASGOW. 422 M.**

3.30.—Broadcast to Schools

## An Hour of Melody.

THE WIRELESS QUARTET.

PETER ROSETTI (Solo Violin)

4.0. THE QUARTET

Overture, "An Hero John" *Munton*

PETER ROSETTI

Moscheff

Bellini

Monk

Decca

THE QUARTET.

Selection, "Tom Jones" *Germann*

4.45.—"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have prepared a handsome case in red cloth with

gold lettering for "The Radio Times,"

complete with cord down the back to hold

a copy of this publication. A pencil is in-

dispensable to the listener during the course

of the programme, and this is included

conveniently in a slot at the side. Listeners

should order this to-day from any News-

agent. It is published at 2s. 6d., or send

4d. extra to cover postage for a case from

the Publisher, "The Radio Times," 811,

Southampton Street, Strand, London,

W.C.2.

## PETER ROSETTI

"I Chesham" *Debon Rosmarin*

4.45.—Afternoon Topics: Isabel MacDonald,

Mad. R. Smith, F.I.H., Practical Home

Home Nursing

5.0-5.45.—CHILDREN'S CORNER.

5.55.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST AND NEWS. S.B. from London

Market Prices and Ministry of Agriculture

Bulletin. S.B. from London.

7.25.—Local News.

7.30.—Musical Interlude. S.B. from London.

7.40.—Girls' Guildry, Girl Guides, and Boy

Scouts' Badminton.

8.0. **Planetary Recital**

## WILHELD SAMPLI

S.B. to Edinburgh and Dundee.

"Italian Concerto" (from "Klarinet

Uebungen," Part 2, No. 1)

Alegro: Andante Presto

Fantasia in C Minor

Chorale Prelude, "Sleepers Wake"

Prelude and Fugue in B, Book I,

Prelude and Fugue in D Minor

Book II.

Prelude and Fugue in A Flat, Book I

"The Children's Corner" *Debussy*

"Dr. Gradus ad Parnassum" *Debussy*

Lullaby, "Sleepers Wake for the Little

"Snow Is Dancing" *Debussy*

"Shepherd's Pipe" *Debussy*

"The Gold-Wog's Walk" *Debussy*

The Old and the New in Dent.

S.B. to Edinburgh and Dundee;

THE STATION ORCHESTRA:

Conducted by

BERDERT A. CARRUTHERS.

RUBY SHEPHERD (Contralto)

SYDNEY COLTHAM (Tenor)

Will Sing Songs of Four Centuries.

8.45. THE ORCHESTRA.

Overture, "A Midsummer Night's Dream" *Wendtsohn*

8.55. RUBY SHEPHERD.

"I Know a Bank" *Monks*

"At Columbine's Grave" *Monks*

"The Bubble Song" *Monks*

"The Banks of Allen Water" *Monks*

9.0. THE ORCHESTRA.

Entr'acte, "Peulop's Garden" *Adcliffe*

9.12. SYDNEY COLTHAM

"Have You Seen But a

Whyte Lillie Grow?" *Monks*

(Music Anon.) (Words by

Ben Jonson)

"If She Forsake Me" *Philip Rossetti*

18th Century, "Mary of Allendale" *arr. Leon Wilson*

9.30. SYDNEY COLTHAM

Entr'acte, " Pierrot and Colombine" *Esteban Monti*

10.0. RUBY SHEPHERD

Song Cycle, "Porcelain and Pottery" *Claude Arundell*

"A Nankin Bowl" "A Set of Sevres" *Claude Arundell*

"Delf Ware" "Egyptian Pottery" *Claude Arundell*

"Old Chelsea" *Claude Arundell*

10.42. THE ORCHESTRA

March, "Little Lead Soldiers" *Pierrot*

10.50. SYDNEY COLTHAM

19th Century, "Eddy Mauvionne" *Benedict*

20th Century, "Love's Nocturne" *Benedict*

"Rheine" *Benedict*

"The Immortal Hour" *Benedict*

"Holland Broughton" *Benedict*

10.0.—WEATHER FORECAST AND NEWS. S.B. from London

Topical Talk. S.B. from London.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30. Close down.

# PROGRAMMES FOR FRIDAY (Sept. 4th)

The letters "S.B." printed in italics in these programmes signify a Broadcast from the studio mentioned.

**The High-Power (Daventry) Programmes will be found on page 418.**

**2LO LONDON. 365 M.**

- 6.20.—TIME SIGNAL from Greenwich. Lunch-hour.
- 7.00.—"A New Day" (Song).
- 7.05.—Musical Interlude from the Capitol Hotel, Hat market.
- 7.10.—"The Jive" Dance Music.
- 7.15.—CHILDREN'S CORNER Dance Music, "The Water of Life."
- 7.20.—More About Children's Gardens, by Ernest Waltham.
- 7.30.—Children's Letters.
- 7.40.—Musical Interludes.
- 7.45.—TIME SIGNAL FROM BIG BEN WEATHER FORECAST and I.R.T. GENERAL NEWS BULLETIN S.B. to all Stations.
- PERCY SCHOLZ, the B.B.C. Music Critic. S.B. to all Stations.
- Musical Interludes. S.B. to all Stations.
- 7.45.—Mr. S. JAMES GOLDFMAN: "When Anals Were Tried in Court." S.B. to Newcastle.

- "Leaders of Men."
- JOSEPH FARRINGTON (Piano).  
THE WIRELESS ORCHESTRA.
- 8.00.—THE BAND OF H.M. ROYAL MARINES Plymouth Division  
Conductor, Lieut. P. S. G. O'DONNELL.  
March, "Viva la Vida," S.P.A.
- Overture, "Aida," R. A.
- Music, "The Two Gentlemen," Schubert.
- "The Two Gentlemen," Schubert.
- HOWARD ROSE,  
"Cleopatra's Speech in the Roman Senate on the Egyptian Conspirators," THE ORCHESTRA.
- Solo song, "Don Quixote," Massenet.
- JOSÉ PH. FARRINGTON,  
"Lakme," Dvorák.
- "The Little Admiral," Stanford.
- MARY O'FARRELL,  
"Joan of Arc," Farewell Speech to Her Hosts" (from "The Maid of Orleans") Schubert.
- THE ORCHESTRA  
March, "Wellington," Zelde.
- Variety Programmes.
- A. J. NICKERSON AND ALICE HOWE,  
"The Fireman."
- EDWARD NORMAN LAWLER and GALADRIEL,  
"An Old Song Scene."
- YVETTE  
(The Quintette)
- "Yvette Gets a Job."
- 10.00. TIME SIGNAL FROM GREENWICH  
WEATHER FORECAST and 2ND GEN. GEN. NEWS BULLETIN S.B. to all Stations. Local News.

- 10.15.—FLORENCE MARKS,  
Directed by  
THE WIRELESS ORCHESTRA.

- Irish Song and Verse.  
West I a Country Song, "I Know My  
"Pat Magee."  
"An Irish Mother," Percy French.
- Old Derry Ballad, "If I had a Knew."
- "An Old Wexford Woman," Wilfred Letts.
- Come-all-ye, "Peeler Spence," T. H. Nelly.
- North Irish Country Song, "A Ballymara  
Ballad."
- "The Harbour," Wilfred Letts.
- "Och I Dunno," Wilfred Letts.
- Old Ballad, "Little Mary Caudrey."
- "The Kind Companion," Wilfred Letts.
- Two Bold Lullabards, Wilfred Letts.
- "Gard."

- 10.45.—Close down.

**51T BIRMINGHAM. 479 M.**

- 3.45.—London Picture House Orchestra. Conductor, Paul Renner.
- 4.45.—Afternoon Topics: Maud Caldecott on "Birmingham Fair"; Marjorie Huxley (Mezzo-Soprano).
- 5.15.—CHILDREN'S CORNER
- 6.00.—Lozells Picture House Orchestra. Conductor, Paul Renner. Isabel Tobias (Soprano).
- 7.00.—WEATHER FORECAST and NEWS. S.B. from London.
- PERCY SCHOLZ. S.B. from London.
- 7.20.—Musical Interlude. S.B. from London.
- 7.40.—Mr. H. G. D. TURNER on "The Second Voyage of Martin Prolific." Scandinavian Programme.

**JOHN TURNER**

- ADRIANA WOLTERS (Contralto).
- OLIVIA BUTTERWORTH (Pianoforte).
- STUART ROBERTSON (Baritone).
- FREDERIC SMITH (Concertina).
- THE WIRELESS ORCHESTRA  
Conducted by Capt. W. A. FEATHERSTONE.

**8.00. THE BAND OF H.M. ROYAL MARINES**

Conductor, Lieut. P. S. G. O'DONNELL.

MILITARY BAND PROGRAMME.

**JOHN TURNER**

ADRIANA WOLTERS (Contralto).

OLIVIA BUTTERWORTH (Pianoforte).

STUART ROBERTSON (Baritone).

THE WIRELESS ORCHESTRA  
Conducted by Capt. W. A. FEATHERSTONE.

**8.10. THE BAND OF H.M. ROYAL MARINES**

Conductor, Lieut. P. S. G. O'DONNELL.

MILITARY BAND PROGRAMME.

**JOHN TURNER**

ADRIANA WOLTERS (Contralto).

OLIVIA BUTTERWORTH (Pianoforte).

STUART ROBERTSON (Baritone).

MILITARY BAND PROGRAMME.

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**JOHN TURNER**

ADRIANA WOLTERS (Contralto).

OLIVIA BUTTERWORTH (Pianoforte).

STUART ROBERTSON (Baritone).



# PROGRAMMES FOR SATURDAY (Sept. 5th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous Broadcast from the station concerned.

**The High-Power (Daventry) Programme will be found on page 413.**

**2LO LONDON 365 M.**

- 1.30 T. S. from Greenwich.
- 4.00 "A Garden" by Marion Crisp F.R.H.S. 1st. The "2LO" Overture Gouraud Sedgwick (Baritone), Frank Deva (Entertainer), Marion Lazeau (Soprano).
- 6.00 CHILDREN'S CORNER: Music by the Octet. A Play for Children.
- 7.00 "The Day is Young" S.B.
- 6.45 Marion Lazeau
- 7.00 THE SIGNAL FROM 1. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.
- Talk by the Radio Association. S.B. to all Stations.
- 7.15 Musical Interlude. S.B. to all Stations.
- 7.40 Sports Talk. S.B. to other Stations.

8.00 A Wireless Visit to Brighton.

S.B. to other Stations.

Including a Concert Party from the Little Vic Theatre and the Tank Corps Band from the Palace Pier.

9.00 BANDER AND THE ORCHESTRA Relayed from The Grand Hotel, Eastbourne. S.B. to other

Grande Fanfare, "Madame Butterfly"

Waltz in E Minor. M. Lazeau

OLIVE STURGEON, Song Night Solo. Slow Movement from "Love's Dream" G. Deva

"Love's Dream" G. Deva G. Sturges. Song. Grand Fanfare, "Cavalleria Rusticana"

10.00 THE SIGNAL FROM GREENWICH WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Mr. E. T. POWELL JONES on "Over the Hills to Cheltenham". S.B. to all Stations. Local News.

10.30 THE BAVOY HAVANA BAND and SELMA LAND Relayed from the Savoy Hotel, London. S.B. to all Stations.

12.00 Close down.

**SIT BIRMINGHAM. 479 M.**

9.15—The Davison Dance Orchestra: Director, Dan Carroll. Relayed from the Casino du Danube.

4.45—Afternoon Topics: Carol King on "Being Engaged."

15.—CHILDREN'S CORNER

5.55—Children's Letters.

6.00—Locally Picture House Orchestra: Conductor, Paul Rutter. Arthur Kennedy (Solo Violin).

7.00—WEATHER FORECAST and NEWS. S.B. from London. Radio Association Talk. S.B. from London.

7.25 Musical Interlude. S.B. from London.

7.40 Mr. J. A. McLELLAN on Efficiency in Business.

8.00 A Night in Italy.

A Scene with Music

Written by MARY BROTHERTON.

Directed by SYDNEY RUSSELL.

Actress:

MARY BROTHERTON.

SYDNEY RUSSELL

Josephine LEWIS

JULY FAIRNEY  
WENDALE MORELS  
SYDNEY RUSSELL  
STANLEY FINCHETT  
HAROLD BOWES

1. PIANO IN C MAJOR

Conducted by JOSEPH LEWIS

The Scene takes place in an Inn in Italy

Pianoforte Recital

2. CESSIE WOODWARD

Concerto in A Major ..... Ravello

Pastorale ..... Schubert

Concerto in A ..... Schubert

Parody No. 2 ..... Schubert

Novello in D No. 2 ..... Schubert

Intermezzo in A Minor, Op. 25, No. 1 ..... Chopin

Waltz in E Minor ..... Chopin

2.00 WEATHER FORECAST and NEWS

S.B. from London

Mr. H. T. POWELL JONES. S.B. from London.

Local News and Football Notes.

10.35 THE BAVOY BAND. S.B. from London

12.00 Close down

**6BM BOURNEMOUTH. 386 M.**

1.45 Gardening Talk by George Dance, F.R.H.S. Orchestra relayed from the Bungalow Cafe, Southampton. Musical Director, Arthur Pickel

5.15 CHILDREN'S CORNER: Songs and Stories etc

5.50 Children's Stories

Scouting Half Hour: "The Age of Social Reform," by George Guest, J.P., B.A. Musical Interlude

7.00 WEATHER FORECAST and NEWS

S.B. from London

Radio Association Talk. S.B. from London.

7.25 Musical Interlude. S.B. from London

7.40 Talk. S.B. from London.

Further Tit-Bits.

CLIFFORD and CLARICE SINGLETON

BERT KELLY LAWAY (Tenor).

H. J. SHERRING (Banjo).

W. H. BARON (Flute, Accordion and Whistling).

STUART TAYLOR (Cymbals).

LIVE WIRELESS. P. A. S. B.A.

Capt. W. A. FEATHERSTONE

THE ORCHESTRA

March, "Third D.G." Montague Beach

Overture, "William Tell" ...

8.15 CLIFFORD and CLARICE SINGLETON

"The Garden of Your Heart" .... Doreen

8.20 Bert Kelly Laway

On Wits or Wiles ("I Pagliacci")

George Hall

H. J. SHERRING

"Trivial Trivia" } Commeyer

9.30 "The Garden of Your Heart" ... H. J. SHERRING

It's a Person Thing Kellaway

W. H. BARON

Waltz of Love Armstrong and Dyson

Alone Heron

8.45 ROWNA FRAMPTON

"The Fiddler of Dooney" ... B. J. Lee

March, "Bridal" ... G. J. Lee

Two-step, "Circinda" ... B. J. Lee

6.55 STUART TAYLOR

On Wits or Wiles, "Awake, Beloved"

George Hall

CLIFFORD and CLARICE SINGLETON

"Parted" ... T. M. Barnard

Barcarolle ("Fun of the Fair") ... Barnard

9.15 THE ORCHESTRA

A Musical Bouquet, "Mallams in Paris" Part one

Dance of the Nymphs " Montague Beach  
BERT KELLY LAWAY  
Gentle Auto" ...

1. PIANO IN C MAJOR

The Darkie Dance" ...

The Toy Drum. Music and Dance

ROWENA FRAMPTON

I Don't Like Beetles" ... B. J. Lee

The Shawl" ... H. J. Lee

Not at Home" ... M. J. Lee

W. H. BARON (M)

and G. A. PEARCE

Selected

2.50 THE ORCHESTRA

Sketch, "By the Swan" R. Lee

Modest

10.0-12.0—Programme S.B. from London

**5WA CARDIFF. 353 M.**

12.30-1.30. Lunch-time Music from the Carlton Restaurant.

3.0-4.30. The Colston Hall Orchestra, relayed from "The Bristol First" Exhibition at the Colston Hall, Bristol.

Conductor, Peter Clarke

5.0—"SWA 5" "FIVE O'CLOCK"

6.30—CHILDREN'S CORNER

6.45-6.55 "The Letter Box"

6.40. Marion Interlude. S.B. from London.

7.00 WEATHER FORECAST and NEWS

S.B. from London.

7.15 Musical Interlude. S.B. from London.

7.40. Mr. CLEM LEWIS (M) on "How to Be the Cardiff Rugby Football"

"Soldiers and Sailors Too."

THE BAND OF H.M. ROYAL MARINES (Plymouth Division)  
Conductor of Men

Lead, P. & G. O'DONNELL, M.V.O.  
(By kind permission of Col. Com. F. G. Edwards, and Officers, R.M.)

RITA MATTEI (Mezzo-Soprano)

EDWARD LEER. Tenor

Relayed to "5XX."

3.0 THE BAND  
Military Overture, "Private O'Brien"

Folk Song Suite ... Vaughan Williams  
March, "Seventeen Come Sunday"; "My  
Baby Boy"; Folk Songs from  
Somerset.

8.20 RITA MATTEI

"The Fairy Papers" ... A. H. Beebe  
Song of the Bawabird" ..... Quilter

"Flower Sung" ("Faust") ... Gounod

THE BAND

Selections, "Reminiscences of Schumann"

EDWARD LEER

"O Souvenir" ("Le Cid") ... Massenet  
"Let Me Like a Soldier Fall" (Maritane)  
Hedren

"Sound an Alarm" ..... Handel

8.45 THE BAND  
Romeo and Juliet" ... Gounod  
Cupid Solo, "Love's Garden of Roses" ...

Lead (Violin)—ON J. TULLY

RITA MATTEI

"Carolean" ... ... ... ... ... ...  
"Wanda Pei," a Miao Pei Song ... Fred H. ...

"Musetta's Love Song" ... ... ... ...

PIANO

Caroleen V. ("Aida") ... ... ... ...

"King Olaf Heard the Call" ... ... ...

"See the Merry Wives" ... ... ... ...

0.30 THE BAND

Recollections, "Souvenir de Liège" ... ... ...

Song, "I'm a Yood" ... ... ... ...

Xylophone Solo, "La Corolla" ... ... ...

Solo, "I'm a Yood" ... ... ... ...

Recitation, "Mississippi Mudpie" ... ... ...

10.0-12.0—Programme S.B. from London

# PROGRAMMES FOR SATURDAY (Sept. 5th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station responsible.

## 2ZY MANCHESTER. 378 M.

- 2.0. ALICE MOXON (Soprano).  
"My Love's Feha" ... arr. Lane Wilson  
"Fair Sweetie Friend" ... Thomas Ford  
"I've Been Roaming" ... G. K. Horn  
3.15. THE CORY SILVER BAND  
Conductor, J. C. DOLAN.  
Relayed from the  
Memorial Gardens, Southport  
4.0. ALICE MOXON.  
"When We're Young" ... arr. J. T.  
"See Where My Love A Maying Goe" ... arr. J. T.  
"Twinkle, Twinkle Little Star" ... M. Mills  
4.10. THE CORY SILVER BAND  
5.0. Afternoon Talk  
5.15. CHILDREN'S CORNER  
6.40. Musical Interlude  
7.0. WEATHER FORECAST and NEWS  
S.B. from London  
Radio Association Talk. S.B. from London  
7.25. Musical Interlude S.B. from London  
7.40. Mr. F. STACEY LINTOTT. Weekly  
Talk on "Sport"  
8.0 12.0. Programme S.B. from London

## 5NO NEWCASTLE. 403 M.

- 4.0. Vincent Gaygill (Solo Pianoforte). Sheila  
Rutherford (Soprano). Kemp Jordan  
Baritons). Wilfred Elias (Solo Cello).  
5.00. CHILDREN'S CORNER; Tea Party  
By Barlow  
7.0. WEATHER FORECAST and NEWS  
S.B. from London  
8.0 12.0. Programme S.B. from London  
10.0.—Mr. JOHN KENMIR: "Association  
Football".  
8.0. THE STATION ORCHESTRA  
Conductor, E. W. M. CLARK  
London Music from "Le Chant" ... Relayed  
8.15. THE GAIFTY QUARTET  
"A Man Is Meant to Make Up His Mind" ...  
German  
Tenor Solo. "My Queen" ... Rummelhoff  
Tenor Solo. Alexander ... Herbert Brewer  
Soprano Solo. "At Dawnings" ... Adam  
Tenor Solo. Hartime Duet. "The Two  
Lovers" ... Jane Wilson  
Baritone Solo. Thank You for a Garden  
"Terre del Reino" ...  
Quartet, "Marcheta" ...  
Baritone Solo. "The Blue Dragoons"  
A. ...  
Soprano and Tenor Duet. "Merry Mouth of  
May" ...  
German  
V. ...  
SYDNEY COLTHAM (Tenor)  
RUBY SHEPHERD (C. ...)  
THE STATION ORCHESTRA  
Conductor, EDWARD CLARK.  
8.0. "The Glad Day" March ... S. B.  
8.5. SYDNEY COLTHAM  
"I'm Not Like You" ... Chorus  
"I'm Not Like You" ...  
8.10. RUBY SHEPHERD  
"When Two that Love are Parted" ... arr. A. L.  
A. Belcanto Ballad ... arr. Herbert Hughes  
"The Lament of Love" ... arr. R. P. ...  
"Love's Philosophy" ... R. P. ...  
9.20. THE ORCHESTRA.  
"Mighty Lak a Rose" ... arr. Kern  
SYDNEY COLTHAM  
"The Love Path" ... Codman  
"The Fair and Heart" ... Quinlan  
"When I'm Home Again" ... Daniel Wood  
RUBY SHEPHERD  
A Prayer to Our Lady ... Donald Ford  
"The Lover's Curse" ... arr. Herbert Hughes  
Lullaby. "Love Me, I Love You" ... Marian Shaw  
"Drink to Me Only With Thine Eyes" ... arr. Roger Quilter

- "Sea Rover's Song" ("Songs of the  
Hebrides") ... arr. Kennedy-Prater  
9.50. THE ORCHESTRA.  
"Down South" ... Middleton  
10.0 12.0. Programme S.B. from London

- 495 M
- 3.30 5.0. THE WIRELESS ORCHESTRA JOHN COOPER  
Bartok. "African Tap."  
5.30 6.0. THE LORENS CORNER Songs  
and Choruses by Children's Chorus  
Party. "The Little Beesicles."  
6.30.—Steadman's Symphony Orchestra, re-  
laxed from the Electric Theatre  
7.0. W. E. T. T. DOLAN and NEWS  
S.B. from London  
Radio Association Talk. S.B. from  
London  
7.20. MUSICAL INTERLUDE S.B. from London  
7.40. THE WORKS. Interesting News  
(Prepared by JOHN SPARKE KIRK  
IAN) ... Mr. Hayes the Scottish  
Standard of Broadside—September 8th,  
1923.  
An Hour of  
Music and Song.

- F. ELLIOTT DOBBIE (arr. Bartok) ...  
THE WIRELESS ORCHESTRA  
8.0. THE ORCHESTRA  
Selection, "The Girl Behind the Counter"  
F. ELLIOTT DOBBIE (arr. Bartok) ...  
8.1. F. ELLIOTT DOBBIE  
"Freedom" ("The Greek Slave") ...  
"A Bachelor Gay" ("The Maid of the  
Mountains") ...  
"Man is Master of His Fate" ("The Last  
Waltz") ...  
"The Model Painter" ... Adams  
8.32. THE ORCHESTRA  
Suite, "Dwellers in the Western World" ...  
"The Red Man"; "The White Man";  
"The Black Man" ...  
F. ELLIOTT DOBBIE  
The Price of Freedom ...  
"The Tug" ...  
"The Skipper of the May-Jane" ...  
"In Sheltered Vale" ...  
9.0. THE ORCHESTRA  
Selection, "Tangles" ...  
"The Song of the Volga Boatmen" ...  
9.15. THE ENTRAILS DANCE BAND. S.B.  
from Glasgow  
10.0 12.0. Programme S.B. from London

- 5SC GLASCOW. 422 M.
- An Hour of Melody
- THE WIRELESS ORCHESTRA REGINALD TALBOT  
THE QUARTET
- 3.30. REGINALD TALBOT  
Overture, "Summer Rose" ...  
Selection, "Copies" ...  
3.50. REGINALD TALBOT  
"The Wheel-Tapper's Song" ... Charles  
"Come to the Cook-House Door" ... Wesley  
4.0. THE QUARTET  
Suite No. 2 ...  
Selection, "Les Cloches de Corneville" ...  
Planquette  
4.2. REGINALD TALBOT  
"Carries" ...  
"A Song of the Sea" ... Charles  
4.30. Afternoon Tea.
- 4.30 5.45. THE LORENS CORNER
- 5.55. Weather Forecast for Farmers
- 7.0. WEATHER FORECAST and NEWS  
S.B. from London  
Radio Association Talk. S.B. from London
- 7.20. Local News
- 7.30. Musical Interlude. S.B. from London
- 8.0. Cricket Talk
- OH! Favourites—Humour—Dances.
- MABEL FRANCE (Original Characters  
Sketches).
- DAVID OPENSHAW (Bass Baritone).  
THE STATION ORCHESTRA  
with  
DANIEL SEYMOUR (Tenor).

## 8.0. DANIEL SEYMOUR and THE ORCHESTRA

- "Last Night on the Baile Porch."  
"Mr. Goatherd and Mr. Sheep."  
"Molly Keane."  
"Blue Bonnet Blues."

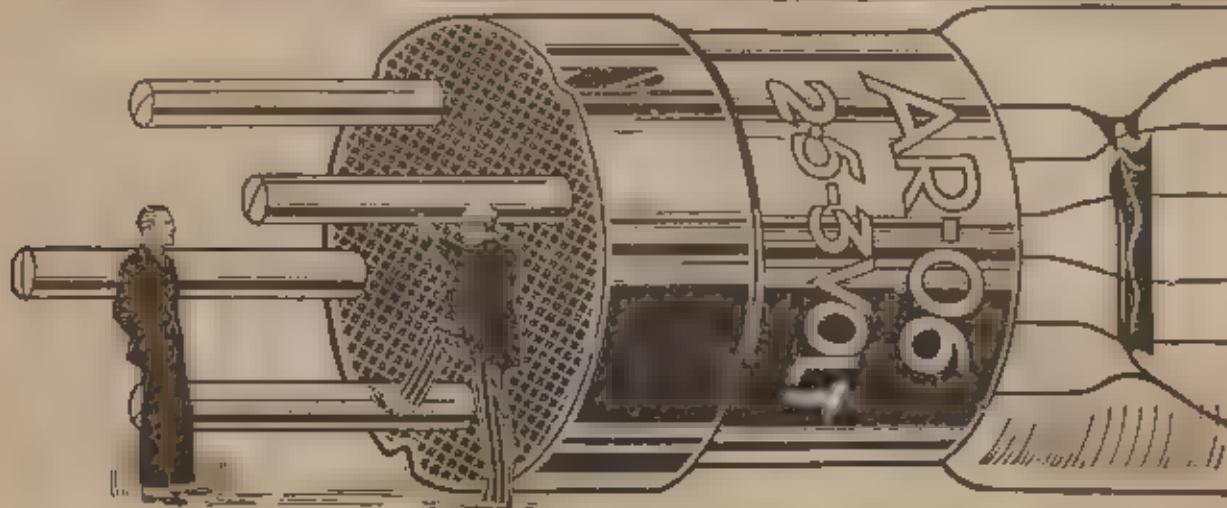
- 8.15 DAVID OPENSHAW  
Katherine May ... arr. Crowley  
"All Through the Night" ... Traditional  
"The Loss of Richmond" ... Traditional  
F. H. ...  
8.30 MABEL FRANCE ("Aunt Marin").  
"Aunt Marin Has a Day in Bed" ... France  
8.45 DANIEL SEYMOUR and THE  
ORCHESTRA.  
"Tide"  
"La La La" ...  
"Three O'Clock in the Morning"  
"Why Did I Kiss That Girl?"  
8.52 DAVID OPENSHAW.  
"Amsterdam" ... arr. Liverpool  
Sea Chanties ... "The Girls of Liverpool" ... G. Toys  
9.0 MABEL FRANCE  
"Aunt Marin Has a Day in Bed" ... France  
9.15 DANCE MUSIC, relayed from Glen-  
eagles Hotel. S.B. to Aberdeen.  
10.0 12.0. Programme S.B. from London.

## Friday's Programme.

(Continued from page 423)

- 8.12 ROBERT PITTE and  
LANGTON MARKS.  
Duets Up to Date.
- 8.27 MARYAN ELMAR  
"Hymn to the Sun" ... Rumsby-Gordon  
"The Wind Boy" ... Huttons  
"La Danza" ... Rosens
- 8.30 Singled Tales.  
Presented by ALBERT TATLOCK.  
GEORGE GRAY  
Characters:  
A Peasant at a Nook ... ALBERT TATLOCK  
A Journalist at the same Office ... WILL DOUGLAS  
Scene—A City Railway Station  
Time—At Lunch Hour To-day.  
"LONG FIVE AGO" ...  
Characters:  
He, She, and the Clockkeeper.  
Played by HALBERT TATLOCK and  
MADGE MARKS.  
Incidental Music by  
THE WIRELESS QUARTET
- 9.0. THE ORCHESTRA.  
Intermezzo, "Bells Across the Meadows" ...  
Patrol, "The Blarney of Tipperary" ... Amer  
9.15. ROBERT PITTE and  
LANGTON MARKS.  
Dances Topical and Tropical.
- 9.30 MARYAN ELMAR.  
"The Mocking Fairy" ... M. Bally  
"Nursery Rhymes" ... arr. Herbert Hughes  
"Little Jack Horner" ... "Mary, Mary, Quite Contrary", "Humpety Dumpty",  
"Simple Simon", "Mary Had a Little Lamb", "Margot Leek", "Tom, Tom the Piper's Son", "Robert le Bruce", "Doctor Foster"
- 9.45. THE ORCHESTRA.  
Selections, "My Baby" ... Baby Opera  
Reverie, "A Red Rose to Me" ... For Those  
We Love
- 10.0. WEATHER FORECAST and NEWS  
S.B. from London
- 10.15. Programme S.B. from London.
- 10.45. Close down.

## THE INSIDE TRUTH ABOUT THE EDISWAN VALVE



## No. 6 'Base Operations'

"ALTHOUGH it would be an exaggeration to say that a valve is only as good as its cap, it is true that many a good valve has been ruined by an imperfect cap"—Mr. Eddy Swan and Will B. Shown were now standing at the base of Ediswan Valve, having completed their tour of the interior.

"Ediswan take particular care to make the base of the Ediswan Valve as perfect as every other part 'final perfection' they call it. Contact pins are spaced exactly the right distance apart and slide easily into the standard 4-pin holders. Thickness and material have been taken into account to give a firm, even grip that makes an A1 contact and prevents crackling noises.

"These contact pins are screwed into the ebonite and the leads from filament, grid and

anode are wrapped round and soldered securely.

"Ebonite is the best obtainable. Insulation value is extremely high. This ebonite base fits neatly into the metal cap which, in turn, is fixed to the bulb with a hard paste.

"The Valve, now being ready to take its part in the crusade for 'Better Reception,' is finally tested and packed in the familiar knock-proof red carton shown so prominently in all Wireless Shops. There, William, you have learned briefly 'The Inside Truth about Ediswan Valves!'"

"I have," replied Mr. Will B. Shown. "And now—if you'll excuse me—I'll be bursting away" Eddy Swan looked at his watch. "Yes," he said, "a good idea I too, can do with—well, with a little refreshment."

"Refreshment," returned Will, astonished. "Refreshment has nothing to do with it. I'm off to buy a new set of Valves—Ediswans—'Britain's Most Dependable!'"

(Concluded.)

# EDISWAN VALVES

*At All Good Dealers. Particulars Free.*  
THE EDISON SWAN ELECTRIC CO., LTD.,  
123, QUEEN VICTORIA STREET, LONDON, E.C.4.

Will Improve  
ANY Set



# Broadcasting the World Over.

By Bernays Johnson.\*

[Mr. Bernays Johnson is a well-known American authority on radio. He has just completed a tour of Europe, in order to report on broadcasting on this side of the Atlantic, and to the following talk he gives some of his impressions. During his visit to Rome, Mr. Johnson had a private audience with the Pope and gave a demonstration with his portable set at the Vatican. The Pope was particularly interested in Mr. Johnson's invention of a wireless lamp.]



MR. BERNAYS JOHNSON.

In order that there may be no misapprehension, it is well that I should state that when I came over from America three months ago, I was definitely prejudiced against the British system of broadcasting. With the information at my disposal, I had come to the conclusion that the United Kingdom in matters of broadcasting was

definitely suffering from the hand of Government control and that of monopoly. Quite frankly therefore, when I came to Europe I was disposed to the opinion that when I made my report I was a hundred to one that I would condemn the British system of broadcasting.

Now that I have explained my psychological background, perhaps I may be permitted to give a brief summary of the impressions I gained during my European tour.

In Belgium I found the standard of programmes to be quite good, but I noticed that there was a regrettable absence of the financial resources required for the adequate development of the broadcasting services.

#### A New Microphone.

When I went to Germany I was agreeably surprised. I found broadcasting highly developed, and I was particularly impressed by the new microphone that the Germans had evolved. Another thing that struck me was the way in which the Germans were using broadcasting to inculcate a knowledge of languages among listeners. I was amazed to find that the announcers, in giving their stories for children at bedtime, were using both German and English.

On the other hand, I thought there were singularly few really good musical programmes included in the German scheme.

In Switzerland I found very little efficient and satisfactory broadcasting, and I realized that perhaps an important contributory cause was the development of water-power and the consequent trouble in jammimg.

In Italy I noted that excellent advantage was taken of good local talent. There was, however, a general atmosphere of lack of cohesion, which revealed itself in inordinately long intervals of silence, and in the absence of artistic unity of programmes.

#### A Democratic Policy

In France I was impressed particularly by the good orchestras broadcast. Here again there appeared to be a difficulty due to inadequate funds and the absence of a conscious direction. I felt that there were rather too many talks, and that propaganda, as such, was overdone.

And now that I have come to England, fuelled with my original dislike of both Govern-

\* *In a Talk from London.*

ment control and monopoly, and with a certain knowledge of broadcasting as conducted in other countries, I have a confession to make. In all my travels, whether in the Old World or the New, I admit that I have struck nothing to equal the British broadcasting system.

First of all, your policy is based upon a thoroughly democratic spirit, and one which I think no other country, so far, has equalled. You think throughout of the crystal user, that is, the man who can afford only the least expensive and elaborate apparatus.

Secondly, through your highly efficient technical organization, you have safeguarded the wave-length zone in such a way that a larger proportion of the general public of the British Isles is definitely interested in broadcasting than is the case in any other country.

#### Freudism Turned to Praise.

I have been amazed by the plans of the B.B.C. I am absolutely sure that, in no other country of the world is there to be found a programme which is the efficiency and expedition that is indicated by the present programme of the B.B.C.

When I get back to my own country, I shall probably be asked whether I propose taking out my naturalization papers for British citizenship, but this will cut no ice with me.

Starting with a definite prejudice against the British system, and having examined all the other organized systems of the world, I have come to the conclusion that the British system is immeasurably superior, and I wish to conclude by expressing the greatest tribute of which I am capable to the enterprise, ingenuity and boldness of the British Broadcasting Company.

#### SERVICES FROM THE SANCTUARY

There has been much discussion among listeners as to whether studio services succeed in preserving the best atmosphere for worship. The Aberdeen Station is now to have the use of the West United Free Church for the broadcasting of entire church services, and the first service will be relayed from the church on Sunday, August 30th, at 8.30 p.m. On this occasion the preacher will be the Reverend G. D. Henderson, B.D., the well-known theologian and Professor of Church History at the University of Aberdeen.

#### THE "PATHETIQUE" SYMPHONY

The Symphony Concert at the Manchester Station on Thursday, September 3rd, includes the famous "Pathétique" Symphony, by Tchaikovsky. This Symphony obtained tragic significance from the circumstances surrounding its production, as Tchaikovsky died three weeks after having conducted its first performance. Among the soloists will be Miss Marjory Hayward, of the London Chamber Music Concerts, and Mr. Edward Less.

#### A WIRELESS DEBUT.

The Plymouth Station adds another military band to the many on its list when the band of the Devon Heavy Brigade, B.A. (T.), will make its broadcast debut, on September 11th, supporting Miss Muriel Holmes (soprano) and Mr. Percy Lynch (tenor) in an hour of music about The Forces, which concludes with a "Grand Military Tattoo" by the band.

The concluding feature of the evening will take the form of half-an-hour's violin recital by Miss Maria Bacca, which will include the "1st Movement of Sonata in D," by Schubert, and "Liebestraum," by Kreisler.

# High Power de Luxe.

#### Facts About Daventry Station.

TWINKLE. Twinkle, Twinkle! What is it? That is the question you ask if you look southward from Daventry when the sun has set. High up in the sky, two little lights stand out in a fascinating manner. They are beacons on the top of the two gigantic steel towers of the new High Power station of the British Broadcasting Company. They are a warning to low-flying aircraft.

Can you imagine seven cricket pitches, end to end, in a line? More, can you imagine them standing up in the air? If you can, you will have an idea of the height of the two three-cornered aerial masts. Stretched across the six hundred feet between them is a metal line—a ghost of an enormous breakfast saucer—seems, for it consists of ten wires kept apart by hoops which are two or three times as big as those which children play with. And this monster aerial sags in the middle for a distance equal to the height of an ordinary house.

#### Swaying Towers.

When the wind blows, the tops of these five hundred feet towers can sway for two or three feet. That is because they rest on carved supports—flattened pudding-basins made of steel. You can put your hand between the bottom of the masts and the rounded supports. Near each mast is a large wheel for raising and lowering the aerial.

Walking in a circle, about two hundred feet across, under the aerial, you will pass over a number of sand plates, each six feet long, which are buried in the ground. These correspond to the water-tap connection which you may have in your receiving set. They are part of the earthing system.

In the little red brick building, situated between the two masts, are the power room, the transmitter room, offices, a temporary studio and store room.

Power is supplied by the Northampton Electric Light and Power Company, and the energy used, including valve lighting, is about a hundred horse-power.

#### A Name to Conjure With.

Amateur wireless enthusiasts are careful enough about their valves, but what of the 168 valves used at this station? If they were broken, they would cost £3,690 to replace! Eighteen of them are cooled by twenty gallons of rain water which passes over them every minute. Each of the working valves is capable of dealing with the electrical equivalent of seven horsepower, which is about the same as that of a small motor car.

Perhaps you think of condensers only as small plates of metal at the back of your set which interlace when you manipulate your tuning knobs. But at this High Power station, you can see two condensers almost twice as high as a man!

There is something awe-inspiring about the place.

Daventry! A name to conjure with, a milestone in the triumphant march of British radio engineers. At one time more than three thousand of us were unable to afford a valve receiver set for a wireless station. Now they have bought crystal sets. They have found a new happiness. Daventry has brought the boon of broadcasting to their door.

K. E. H.

It was stated last week that Paderewski would play for listeners on several occasions. It must be understood that this arrangement, although contemplated, has not yet been made.

# Radio Across the "Herring Pond."

A Contrast in Methods. By F. A. MACKENZIE.

**Mr. F. A. Mackenzie** is the well-known War Correspondent and author of many publications dealing with the East. In this article he gives his views on the different styles of broadcasting in England and America.

I HAD RECENTLY read an article in an American magazine upon British broadcasting methods in general and the British Broadcasting Company in particular. According to the writer, the only question in doubt was whether the British broadcasters were greater fools or greater rogues. Everything in America was perfect; everything in England as bad as bad could be.

It has been my good fortune to see something of both British and American broadcasting methods. Most of my days, alas! are spent on the continent of Europe and in Asia, but on brief visits I have myself broadcast from Savoy Hill and from trans-Atlantic stations. There is much to be learnt by examining the difference between the two countries.

#### A Free Trade Policy.

America has up to now maintained a policy of free trade in broadcasting, but this policy is already, if I am not much mistaken, nearing its end. There must be restriction and regulation, if chaos is not to follow. Britain has adopted a policy of central organization and control.

Certain American cities run five, six or seven different programmes simultaneously from independent and competitive centres each night. Driving through a suburb of Chicago recently, I noticed a wireless planted over a small church, and read a big letter in front of it the announcement, "God's Word will be broadcast from this station."

In another American city the hotel authorities, for an extra dollar or two, installed a really good receiving apparatus in my room (do London hotels do this?), and I was able, by turning the switches, to receive any of six different programmes—when they were on.

#### Too Much Similarity.

Now, this seems at first sight a great advantage, but as a matter of actual fact the six programmes had a tendency to be all of a sameness. I might turn on Grotto's dance music from the National Hotel or Saxecky's dance music from the State Hotel. If it was the time for lectures, I might hear one of any three very similar talks. But there was less variety in the six separate programmes in that leading American city on an average week night than in the single programme issued from Savoy Hill. And there were spells in the evening when one could hear nothing from any of the stations.

Yet I am convinced that the idea of giving various radio programmes on different wave-lengths simultaneously is a sound one. What is necessary is that there should be a central control and a central direction. I look to see the British broadcasting run each night simultaneously on three wave-lengths. One of these will be given up to relaying selected items from Continental programmes and—so far as time differences permit—from America. Thus, the United Kingdom will have each night an inter-

national programme in addition to its present offerings.

I can see, in my mind's eye, a cross section of a specimen of an evening's international programme.

#### INTERNATIONAL PROGRAMME.

DAVENPORT—"5XX"

- 2.15.—Opening of "Tannhäuser," relayed from Metz.
- 8.33.—In Minutes of Esperanto, by Professor Emanuele Filippi, relayed from Rome.
- 8.43.—Station Concert, relayed from Radio, Paris.
- 9.0.—"My New Arctic Plans," by Dr. Nansen (in English), relayed from Oslo.
- 9.10.—Swedish Student Songs, by the O.D. Choir (Direction Dr. Hugo Alfvén), relayed from Stockholm.
- 9.40.—Mussolini's Plan for Italy, relayed from Madrid.
- 10.10.—Chaliapin in "Boris Goudonov," at Bolshoi Theatre, Moscow, relayed from Moscow.
- 10.40.—Catalanian Dance Music, relayed from Barcelona.

So far as equipment is concerned, the average American receiving apparatus—you will notice that I talk as a complete amateur—seems to me to be much more selective than the British. In the American city, with the receiving set which I hired for the night I was able to cut out one station and to tune in another with a minimum of trouble. Had I the same apparatus in England, I would be able to cut out London and get Aberdeen or Glasgow at pleasure. The ordinary British radio set is not so selective and not so easily manipulated.

The average American broadcasting station

seems to me to be conducted in a more amateurish fashion than the British.

This surprised me.

On the one occasion when I spoke from Savoy Hill I happened to arrive only about three minutes before the time for me to begin. I discovered a sense of horror throughout the building. Had I been one minute late—I tremble to think what would have happened. If ever Savoy Hill invites me to speak there again, when I am back in England, I will be in waiting twenty minutes ahead of time. In England the programme is exactly timed, and is kept to time, and the speaker or musician who is unpunctual does not have much opportunity to repeat the offence.

#### His Best Investment.

In the average American station things go much more easily. The artist who has a *carte des vœux* sends a message at the last minute and is received. Not long since, in one American station, I waited to begin a quarter of an hour after my announced time, because some artists who preceded me lengthened their musical programme to twice the space they were allowed. I would like to see them try the same kind of thing at a British station!

No one can study American methods long without discovering that the trifling licence fee which the British owner of a receiving set pays is the best investment he ever made. American stations, deprived of this revenue, have endeavoured to attract income from other sources. Some stations are supported by newspapers which are doing a splendid public work at considerable cost to themselves in maintaining an independent service. Other stations endeavour to secure their revenue by advertisements.

#### Testing New Methods.

The advantage of the American method is that it does give more freedom for the expression of debated views than the British system does. In England, under the mild censorship of the Postmaster-General, many controversial matters are cut out. Sometimes it is a good thing to have controversies over the wireless, provided both sides are given a fair hearing, and I am persuaded that the British authorities will in time find a way of relaxing the present restrictions.

What is the difference between the response from British and American radio audiences?

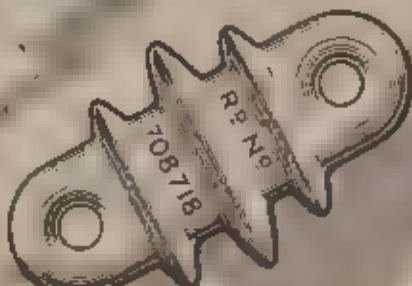
My experience in England has been so small that I reply to this question with some hesitation. My personal impression is that ours has a bigger audience in England, but a more widespread and more responsive audience in America.

Britain and America are both moving along a new path, testing new methods, which has something to learn from the other, and both are learning.



You didn't know that Uncle had to be trained, did you?

Drawn by D. Sydelle.



# Feed the Brute

Try this ancient advice on YOUR wireless set.  
A hungry set is an angry set.  
No wonder it gives you disgruntled reception.  
Give it a good "helping."  
These Climax Patents SATISFY.

**THE CLIMAX RADIO EARTH** the low-loss DIRECT TUBULAR EARTH. Far better than the old-fashioned water-pipe or gas-pipe earth. Ready for use. Easily Fitted. Maximum efficiency. Length approx. 20ins. Price 5/-.  
Climax Insulated Low-loss Earth Lead, 20ft., 1/8.

#### THE NEW CLIMAX AERIAL INSULATOR

Registered Design No. 83718. This will stand four times the 100 milliampere spark discharge without damage. It can be used on aerials up to 100 ft. long. It is made of Bakelite and glass and is easily fitted. Price 1/-  
Climax Insulated Low-loss Earth Lead, 20ft., 1/8.

#### THE CLIMAX INSULATED SHOCK ABSORBER SET

Comprising set of four Climax low-loss aerial insulators and two Climax Aerial Insulators, 3 ft.

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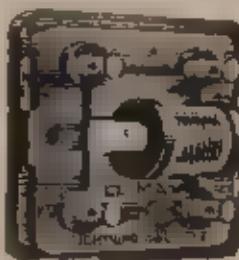
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## Belfast Programme.

(Continued from page 427)

### Ireland.

- 8.0. RICHARD L. O'MEALY  
"The Wheels of the World" (Double Jig).  
"The Coulin" (Traditional Version).  
"The Derry Reel".  
"The Honey-muckle" (Flute pipe).

- 8.15. DOROTHY RODGERS  
"McLennan" ..... B. & B.

- "Cookies and Muffins" ..... Turkotan

- "Molly Malone" ..... Hodges

- 8.30. CATHAL MACGARVEY  
Will entertain

- 8.45. THE ORCHESTRA  
Fantasy on Irish Airs" ..... E. N. Hoy

### Scotland

- 8.45. Pipe Major HAYWOOD  
and Strachapeys for Highland Pipe.

- 9.0. THE ORCHESTRA

- Solo and Suite of the Piper's

- 9.15. DAVID L. GIBSON  
A. Robb - Piano ..... Mr. Oakley  
Robin Adair " ..... } Traditional  
"Skye Boat Song" ..... }

### Wales.

- 9.30. PAULINE BARKE

- "March Night" ..... Thomas  
"Men of Harlech" ..... }

- 9.45. CATHAL MACGARVEY  
Will entertain

- 9.50. THE ORCHESTRA

- Savoy W. Duke Moltke" ..... S. & S.  
"Captain Morgan & Mardi" ..... Traditional

- 10.0. WEATHER FORECAST and NEWS  
S.B. from London

- 10.15. Programme S.B. from London

- 10.45. Close down

## SATURDAY.

THE STATION ORCHESTRA.

DAVID WILSON (Bar) "

PAULINE BARKE (Bar) "

- 4.0. THE ORCHESTRA

- March, "Handel Walks" ..... Morey  
Overture, "Plymouth Hoe" ..... Ansel  
Suite, "May Day" ..... Alison Travers

- 4.15. PAULINE BARKE

- "Reve d'Amour," Op. 21 ..... Zabel  
"Warum?" Fragment, Op. 28 ..... Zabel  
"Mormure de la Cascade," Op. 29, ..

- 4.45. DAVID WILSON

- Ada, "Deli Aven, Alla Strand" ("Come  
Open Wide Your Window") ("Don  
Giovanni") ..... Mozart  
"Onaway, Awdie, Beloved" ..... Cohen  
"Uncle Romie" ..... Hause

- 5.0. THE ORCHESTRA

- Suite, "My Native Heath" ("Impressionist  
of Nature") ..... B. & B.  
"I'll tell Parlor Rose," B. Travers  
Novelty Piano Solo, "Breakin' the Piano  
In the Jams"

- Fox Trot, "When You're a Guest at Our  
Table" (Duke Ellington)

- 5.30. C. LEEDS, S. B. & S. B.

- 6.0. Children's Letters

- 7.0. WEATHER FORECAST and NEWS  
S.B. from London

- Radio Association Talk, S.B. from London

- 7.2. Local News

- 7.30. Musical Interlude, S.B. from London

- 7.40. Sports Talk, S.B. from London

- 8.0. Programme S.B. from London

- 8.15. WEATHER FORECAST and NEWS  
& B. from London

- Mr. H. T. POWELL-JONES, S.B. from London

- 10.30. THE SAVOY BANDS, S.B. from London

- 12.0. Close down



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efforts entail an unusual  
strain, find a constant  
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boon in the tear and fret of  
modern affairs.



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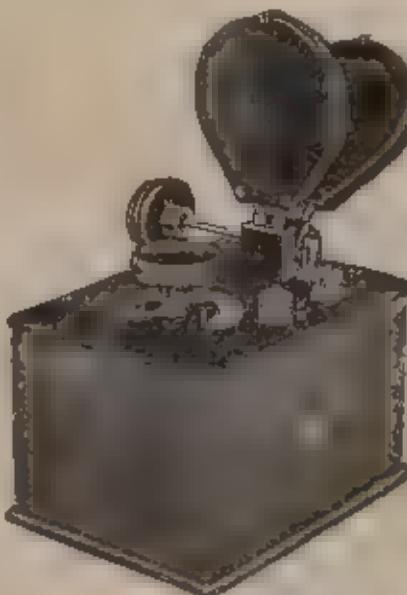
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Anode current	-	-	2.75 mA. max.
Power amplification factor	-	-	2.5

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Filament Current 0.95 Amp  
Max. Plate Voltage 80 Volts

16/6  
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Max. Plate Voltage 120 Volts

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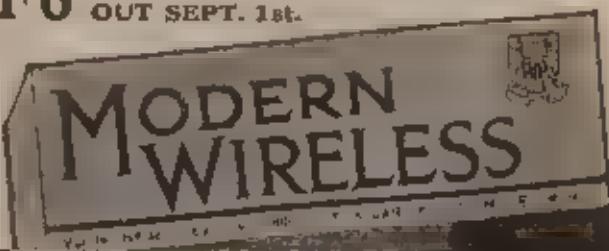
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**Sheffield Programme.**

6FL 301 M.

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

3.30-5.30.—Programme S.B. from London.  
5.30—Salvation Army Service  
from the Shrine.Hymn, "When I Survey  
Thy Glory" (Mr. F. G. DUNN, AN)  
Band, "And the Glory" ("The Messiah")Cornet Solo, "Oh! For the Wings of a  
Dove" (Mendelssohn)  
(Bandmaster A. DUNCAN)  
Band, "Gloria from Haydn's Creation"  
Violin Solo, "Song Day" (Marshall  
Frost) (See also THE SWAN)Euphonium Solo, "I Know That My  
Redeemer Lives" (Handel)Band, "Eventide" (Duncan)  
Address by Mrs. Field-Major DUNCANPianoforte Solo, " Sabbath Evening  
Worship" (Mrs. BENNETT)Band, "Apostle" (Coles)  
Music from "B. from London."

MONDAY, August 31st.

4.30—Orchestra, under the Direction of Dante  
Safati, relayed from the Grand Hotel.

5.30—CHILDREN'S CORNER.

5.50—Children's Letters.

6.0—TRANSMISSION TO SCHOOLS.

5.40-10.15.—Programme S.B. from London.

TUESDAY, September 1st.

11.30-12.30.—Gramophone Records.

4.0—Orchestra, under the Direction of John  
Wade, relayed from the Cafe of Muses,  
T and J Roberts, Ltd.

5.0—Afternoon Topic.

5.15—CHILDREN'S CORNER.

5.50—Children's Letters.

6.0—TRANSMISSION TO SCHOOLS.

5.40-11.30.—Programme S.B. from London.

WEDNESDAY, September 2nd.

1.30-12.30.—Gramophone Records.

3.0—Gramophone Recital by Moses Baritz.

4.0—The Salon Orchestra, relayed from the  
Royal Prince's Parade, Bridlington.

5.0—TRANSMISSION TO SCHOOLS.

5.15—CHILDREN'S CORNER.

5.50—Children's Letters.

6.0—Gramophone Records.

6.10—Programme S.B. from London.

7.30—Horticultural Talk.

8.0—BERMAN DAWKINS and his Band  
relayed from the  
Spa Pavilion, Bridlington.

10.0-10.45.—Programme S.B. from London.

THURSDAY, September 3rd.

11.30-12.30.—Gramophone Records.

4.0—Orchestra, relayed from the Albert Hall.

5.0—Afternoon Topic.

5.15—CHILDREN'S CORNER.

5.50—Children's Letters.

6.0—TRANSMISSION TO SCHOOLS.

5.40—Programme S.B. from London.

7.40—Mr. ERIC K. SIMONS: "Upton  
Singers"

8.0-11.30.—Programme S.B. from London.

FRIDAY, September 4th.

11.30-12.30.—Gramophone Records.

4.0—Orchestra, under the Direction of Dante  
Safati.

5.0—Afternoon Topic.

5.15—CHILDREN'S CORNER.

5.50—Children's Letters.

6.0—TRANSMISSION TO SCHOOLS.

11.30—THE SWAN ORCHESTRA

Under the Direction of COLIN SMITH.  
GERTRUDE EDWARD (Mezzo-Soprano),  
ERNEST PLATT (Baritone),

DAVID MILNER (Solo Banjo).

8.0—THE DR. L.

Fantasia, "The Barber of Seville" (Rossini)

Three Dances from "The Palace of Puck" (From Ireland)

(Continued in the next column.)

(Continued from the previous column.)

"Spanish Suite" (Liszt) Leoncavallo  
F. NEST PLATES

"The Lover" (Maurice Ravel) Esmeralda

"The Wedding of Saro" (Maurice Ravel)

GERTRUDE EDGARD.

"La Traviata" (Verdi) Eric Coates

"Nightingale at This Summer Night" (Jully Carew)

"If You Should Go A Roving" (Joe Richards)

"The Devon Maid" (Verdi) Eric Coates

"If All the World" (Verdi) H. L. Phillips

DAVID MILNER.

"Trax" (D. Miller)

"Brave Crest" (D. Miller)

Miles in the Gold Ground (Peter Orr, M. Jones)

THE ORCHESTRA.

Scherzo in B Flat (D. Miller)

"Dagney Boy" (D. Miller)

"Crank" (D. Miller)

ERNEST PLATES.

"Don Juan's Serenade" (Tchaikovsky)

"When the King Went Forth to War" (H. Purcell)

DAVID MILNER.

"Dandy Fifth" (Verdi) (Furber)

"En Avant" (Verdi) (D. Coopersmith)

Narrative (D. Miller)

THE ORCHESTRA.

Gavotte, "Colombe" (Purcell)

Sweet Ann Page (Purcell)

Jig from "Cotillon" (Purcell)

Saraband (Purcell) (Purcell)

10.0—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15—GERTRUDE EDGARD.

"Ashoo at Her Latoo" (A. Woodford)

"Only a Rose" (Woodford)

"Honolulu Love Song" (W. G. James)

"A Blood Red Rose" (Colledge-Taylor)

"Old Gaunt Lee Expressions" (L. Macmillan)

"Serenade" (L. Macmillan)

THE ORCHESTRA.

The Last Romance (D. Miller)

10.45—Close down.

SATURDAY, September 5th.

4.0—Orchestra, under the Direction of Dante  
Safati.

5.0—Mr. Vernon Tamm.

5.15—CHILDREN'S CORNER.

5.50—Children's Letters.

6.0—TRANSMISSION TO SCHOOLS.

6.0—Programme S.B. from London.

7.0-12.0.—Programme S.B. from London.

(Continued from column 3.)

"The Threshold" (D. Miller)

THE BAND.

Valse, "Twain Mo" (Bocelli)

March, "Helphegar" (Bocelli)

10.0—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15—JENNIE ELLIS FRANKLIN

Softly Sire (Miller)

"In My Garden" (Lennie)

Waiting (Miller)

10.30—GWILYNN THOMAS.

"Phantom Melody" (Miller)

Sonata in G Major (Miller)

"Berceuse de Joëlette" (Miller)

10.45—Close down.

SATURDAY, September 5th.

3.45—Afternoon Topic.

4.0—The Castle Cinema Orchestra, relayed

from the Castle Cinema.

5.15—CHILDREN'S CORNER.

5.45—The Post Bag.

5.50—Musical Interlude.

6.0—Programme S.B. from London.

7.40—Programme S.B. from Cardiff.

10.0-12.0.—Programme S.B. from London.

**Swansea Programme.**

5X 492 M.

Week Beginning Sunday, August 30th.

SUNDAY, August 30th.

3.30-6.30.—Programme S.B. from Cardiff.

8.30—Studio Service.

9.0-10.45.—Programme S.B. from London.

10.45-11.15—Programme S.B. from Cardiff.

MONDAY, August 31st.

3.45—Afternoon Topic.

4.0-5.0—The Castle Cinema Orchestra, relayed  
from the Castle Cinema. Music  
Directed by Jack A. Hall.

5.15—CHILDREN'S CORNER.

5.45—The Post Bag.

5.50—Musical Interlude.

6.0—Programme S.B. from London.

6.40-10.45.—Programme S.B. from London.

TUESDAY, September 1st.

4.0—Gramophone Records.

5.15—CHILDREN'S CORNER.

5.45—The Post Bag.

5.50—Musical Interlude.

6.0—Programme S.B. from London.

6.40-10.45.—Programme S.B. from London.

WEDNESDAY, September 2nd.

3.45—Afternoon Topic.

4.0—The Castle Cinema Orchestra, relayed

from the Castle Cinema.

5.15—CHILDREN'S CORNER.

5.45—The Post Bag.

5.50—Musical Interlude.

6.0—Programme S.B. from London.

6.40-10.45.—Programme S.B. from London.

THURSDAY, September 3rd.

4.0—W. H. Hurrell Jr.

5.15—CHILDREN'S CORNER.

5.45—The Post Bag.

5.50—Musical Interlude.

6.0—Talk to "Toms" (Dr. Todd) on  
"Rugby Football," S.B. to Cardiff.

6.40—Programme S.B. from London.

7.40—Mr. GUY POOCOCK, S.B., from Cardiff.

JENNIE ELLIS-FRANKLIN (Soprano).

HOWELL THOMAS (Tenor).

EDDIE WILLIAMS (Entertainer).

GWILYNN THOMAS (Violoncello).

THE BRITISH LEGION (SWANSEA) MILITARY BAND.

8.0—THE BAND.

March, "The British Legion" (Bridgford)  
Overture, "Light Cavalry" (St. John)

HOWELL THOMAS.

"Sandalled Feet" (Adam Carew)

"Where Are You Going" (Handel)

8.20—EDDIE WILLIAMS

En Song and Character Study.

8.30—THE BAND

Selection, "The Maid of the Mountains" (Lester Braaten)

8.45—JENNIE ELLIS-FRANKLIN

The "A" test Day

"St. Ninian's Day in East Wales" (Baptiste Martin)

the May 19th

"The Piper of Love" (Molly Carew)

GWILYNN THOMAS.

Andante (3rd Concerto)

"Dafydd y Garreg Wen" (Welsh Air)

N. W. C. M. (M. 19th)

L. D. (M. 19th)

In more Song and Chorus after.

9.05—THE BAND

Cornet Solo, "The Kingdom Within Your Eyes" (N. Judd)

Serenade (C. 19th)

HOWELL THOMAS.

Down Below (C. 19th)

Despatch

"Youth" (C. 19th)

P. (C. 19th)

(Continued in the previous column.)



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most popular draw the  
turn you consider second in  
popularity and so on. Write  
only the items listed here  
and the items listed here  
will be awarded to those  
entries in order of popularity according  
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**Liverpool Programme.**

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Week Beginning Sunday, August 20th.

SUNDAY, August 20th.

3.30-6.00 Programme S.B. from London.  
8.15-8.30 Special Sports.

8.30-9.00 The Royal Liverpool Philharmonic.

9.00-10.00 Programme S.B. from London.

MONDAY, August 21st.

11.30-12.00 "A" Radio Lecture Recital by Max Baer.  
4.00 Afternoon Tea.  
4.45-5.15 The Royal Liverpool Philharmonic Orchestra from the Philharmonic Hall.  
5.15-6.00 GILBERT & SONS CORNER.  
6.00-6.30 Special Music from the Royal Liverpool Philharmonic.  
7.00-8.00 Programme S.B. from London.

TUESDAY, September 1st.

4.00 Afternoon Tea.  
4.45-5.15 The Royal Liverpool Philharmonic Quartet and Julian Lloyd Webber.  
5.15-6.00 GILBERT & SONS CORNER.  
6.00-6.30 Special Music from the Royal Liverpool Philharmonic.  
7.00-8.00 Programme S.B. from London.

WEDNESDAY, September 2nd.

11.00-12.00 "A" Radio Concert.  
4.00 Afternoon Tea.  
4.45-5.15 The Royal Liverpool Philharmonic Orchestra.  
5.15-6.00 GILBERT & SONS CORNER.  
6.00-6.30 Special Music from the Royal Liverpool Philharmonic.  
7.00-8.00 Programme S.B. from London.

THURSDAY, September 3rd.

4.00 Afternoon Tea.  
4.45-5.15 The Royal Liverpool Philharmonic Orchestra.  
5.15-6.00 GILBERT & SONS CORNER.  
6.00-6.30 Special Music from the Royal Liverpool Philharmonic.  
7.00-8.00 Programme S.B. from London.

FRIDAY, September 4th.

9.15-3.45—Transmission to Schools: Dr. J. E. Warren, "Science Apparatus" (2).  
4.00 Afternoon Tea.  
4.45-5.15 The Royal Liverpool Quartet and Norman Taylor.  
5.15-6.00 GILBERT & SONS CORNER.  
6.00-6.30 Special Music from the Royal Liverpool Philharmonic.  
7.00-8.00 Programme S.B. from London. Conducted by the STATION CHORAL SOCIETY.

8.00 Request Night.

CELESTE (See CELESTE (Bartoli)).  
RONALD COOPER (See  
Ronald Cooper (Entertainer)).  
THE STATION CHORAL SOCIETY  
Conducted by the STATION  
CHORAL SOCIETY.  
K. REEDON

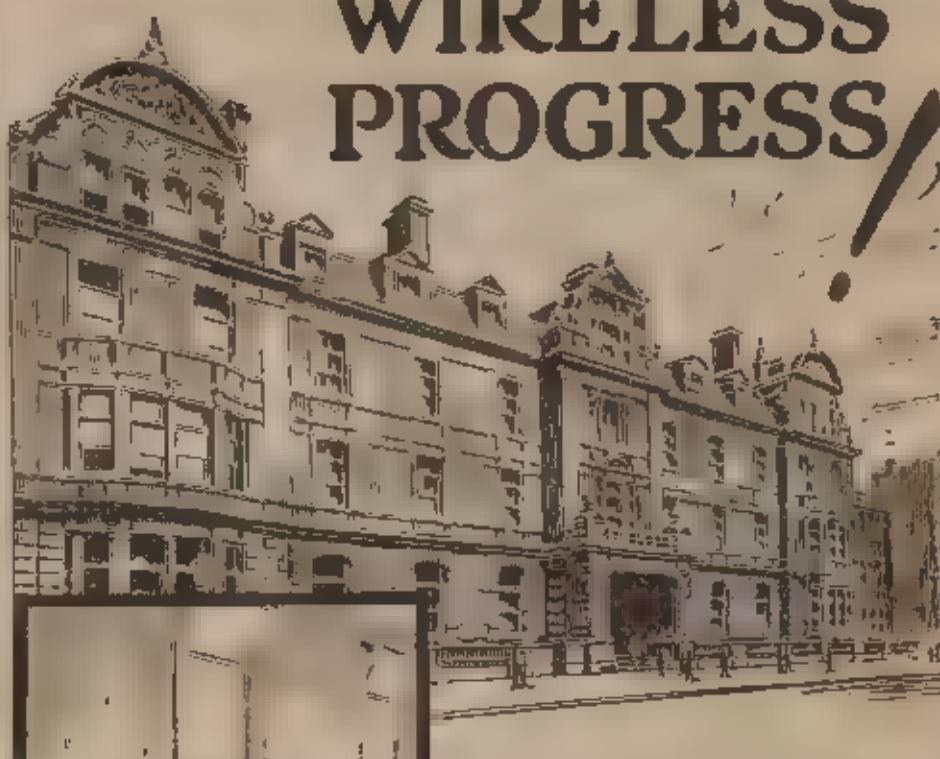
The various names of those who will be performing their requests throughout our stations.

10.00 WEATHER PAGE—USE AND NEWS  
S. from London.10.45 Request Programmes (continued).  
10.45—Close down.

SATURDAY, September 5th.

9.00—Mr. Ellington's Organ Recital, relayed from St. George's Hall.  
4.00 Afternoon Tea.  
4.45-5.15 Harold Green and his Orchestra.  
5.15-6.00 GILBERT & SONS CORNER.  
6.00-6.30 Special Music from the Royal Liverpool Philharmonic.  
7.00-8.00 Programme S.B. from London.

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Programme.**

6ST 306 M.

Week Beginning Sunday, August 30th.

**SUNDAY, August 30th.**9.30-5.30 Programme S.B. from London.  
8.45 Hotel 1000 is Service from the Studio.  
Address by theVery Rev. Canon D. NUNAN  
St. Mary-with-Angels and St. Peter's Church.

9.00-10.15—Programme S.B. from London.

**MONDAY, August 31st.**3.30-4.30 The Capitol Cinema Orchestra.  
4.45-5.15 *Children's Corner*5.30-6.00 *The Country*  
6.00-7.00 Lecture Recital by Moses1.00-2.00 *Programme S.B. from London*.

TUES., Sept. 1st, and SAT., Sept. 5th.

12.30-1.30 *Moby Dick*  
2.45-3.15 *Hotel 1000*

3.30-4.30 The Capitol Cinema Orchestra.

5.15-6.00 *Children's Corner*6.45-7.00 *Toons' Corner*8.45 *Forwards*. Programme S.B. from London.**WEDNESDAY, September 2nd.**8.30-9.30 *Hotel 1000* in Ormskirk.  
9.45-10.15 *Children's Corner*5.15-6.00 *Hotel 1000*6.45-7.00 *Programme S.B. from London*.**THURSDAY, September 3rd.**8.30-9.30 *Gramophone Records of the Week*7.30-8.00 *Children's Corner*8.45-9.15 *Children's Corner*1.45-2.30 *Programme S.B. from London*.**FRIDAY, September 4th.**

8.30 Transmissions to Schools. Talk on "History" by Mr G. Payne

9.30-10.30 The Capitol Cinema Orchestra.

5.15-6.00 *Children's Corner*6.45-7.00 *Toons' Corner*8.45-9.15 *Programme S.B. from London*.9.45-10.15 *AMPLION* (Tower).Maurice Moore *Elgar*  
Song of the North *Armenia* *Elgar*

HAROLD WILKINSON (Solo Violin)

Fiona Hill *Elgar* *Elgar* *Elgar*

CLARA TAYLOR (Mezzo-Soprano)

Nellie Melba *Elgar* *Elgar* *Elgar*My Songs *Elgar* *Elgar* *Elgar* *Elgar*

ALFRED DOORBARR (Bass)

Carlisle Floyd *Elgar* *Elgar* *Elgar*Song of Hybris the Cretan *Elgar* *Elgar*La Vie Bohème *Elgar* *Elgar* *Elgar*

KATE A. THOMPSON (Pianoforte)

Edith C. Moor *Elgar* *Elgar* *Elgar*Balade in A Flat, Op. 47 *Chopin* *Elgar*Grande Valse in A Flat, Op. 42 *Chopin* *Elgar*

J. P. M. MURRAN (Saxhorn)

Song *Elgar*

WILLIAM COOKSEY

"Tommy Lad" *Elgar* *Elgar* *Elgar*The Trumpeter *Elgar* *Elgar* *Elgar*CLARA TAYLOR *Elgar* *Elgar* *Elgar*The Sleepyard *Elgar* *Elgar* *Elgar*The Little Shepherd *Elgar* *Elgar* *Elgar*KATE A. THOMPSON *Elgar* *Elgar* *Elgar*Irene Van Die *Elgar* *Elgar* *Elgar*The Little Girl *Elgar* *Elgar* *Elgar*Book Talk *Elgar* *Elgar* *Elgar*

# Important Announcement!

ONE of the most decisive and beneficial steps ever taken in the history of British Wireless has been accomplished by a collaboration between the world-renowned manufacturers of Mullard Valves and Philips Glowlampworks Ltd., the famous lamp and valve makers in Holland.

This outstanding collaboration secures for the British Wireless Industry—

- (1) The stoppage of all imported foreign valves into Great Britain, Northern Ireland or the Irish Free State by Messrs. Philips, the largest exporters of Radio Valves to this country.

This will mean an immediate call for INCREASED BRITISH PRODUCTION to meet the demands of the home market, thus producing

**MORE WORK FOR BRITISH LABOUR!**

- (2) The exclusive use in Great Britain by the Mullard Radio Valve Co. Ltd. of all Philips Patents and improved manufacturing processes relating to the specialised manufacture of Radio Valves.

This means that all Mullard Valves will be produced under the combined valuable Philips and Mullard Patents and will be manufactured in Great Britain, thereby providing an enormous increase in the employment of skilled and unskilled British Labour.

- (3) The use of all machinery designs of Messrs. Philips by the Mullard Co. in connection with the manufacture of Radio Valves. These designs are extremely valuable and are exclusive for use in England to the Mullard Co.

The advantage of the very latest designs in machinery cannot be overrated. The delicate and highly-skilled work of valve manufacture will be improved and increased by the use of this modern plant, and there will be

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- (4) The combined efforts of both the Mullard and Philips technical experts to obtain from experiments and research in their extensive laboratories all radio valve developments from time to time.

This means that Mullard Valves will carry the superior advantages of thorough research and contain the most advanced designs for **PERFECT RADIO RECEPTION**.

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## EXCELLENCE OF BRITISH BROADCASTING.

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# DULL EMITTERS

## —now is the time to face the facts

**C**ILLVER advertising can sell anything once—but if the commodity does not live up to its enhanced reputation then the manufacturer gets no repeat orders. His business is built upon short-sight, so is, the product declines in popularity and eventually disappears. On the other hand, if the article is a good one users are only too glad, not merely to keep on buying but also to testify to its merits and further its sales.

When the Cossor Valve was first introduced its novel constructional features created great interest. The sceptically-minded bought Cossor Valves deliberately to prove to their own satisfaction the fact that an arched filament almost totally surrounded by a hood-shaped Grid and Anode could make no material improvement in sensitiveness or volume.

But those who came to scoff remained to praise. Throughout the length and breadth of the land you'll find Cossor users enthusiastically acclaiming the superiority of their valves. Not merely because actual experience proves them to possess a longer life—not merely because comparative tests show them to be more sensitive to weak signals—not merely because they are entirely free from annoying microphonic noises—not merely because they yield a much purer tone. Their popularity cannot be ascribed to any one of these features but to the rare combination of them all.

And now comes the Wuncell—the first really long-life Dull Emitter. Dull Emitters are no new discovery. They have been in existence for several years—but there is a vast difference between the laboratory specimen and the valve produced under modern manufacturing conditions in mass production. Two lugbears have always been present in the evolution of the perfect dull emitter. One the difficulty of obtaining absolute uniformity of performance, and the other, of producing a robust valve.

Not until these difficulties were definitely overcome was the Wuncell placed upon the market. The wonderful reputation enjoyed by the Cossor Bright Emitter valve could not be prejudiced by the hasty manufacture of a dull emitter merely to meet a clamorous demand.

Uniformity of performance and exceptional sturdiness are the two outstanding features of the new Wuncell. These are no idle platitudes as many thousands of Wuncell users can already testify. They are due solely to its unique filament.

Instead of whittling down the filament to secure low current consumption at the risk of fragility, that used in the Wuncell, by reason of a most elaborate process is built up layer upon layer. The result is a filament quite as stout as that used in any bright emitter valve. Its electron emission, however, is so vastly increased that only very little electrical energy is required to operate it. In daylight, for example, its glow is practically invisible, while at night it can only be compared to the luminous figures on a watch.

With such a filament mounted in arch formation and further secured at its centre by a third support, it is small wonder that the Wuncell was described by "Amateur Wireless" as being "almost everlasting." Valve users would do well to note that this type of filament is not obtainable in any other make of valve.

Uniformity of construction is safeguarded in the big Cossor factory through the provision of the most accurate machinery that human ingenuity can devise. Gauges accurate to one ten-thousandth part of an inch—workers long skilled in the most delicate operations—systematic tests taken during every process—the courage to discard every valve which does not reach the pre-determined standard of excellence—these are some of the reasons why the Wuncell is rapidly supplanting all bright emitter valves.

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Read the NEW NATURAL HISTORY and inform yourself.

THE aim of this great new work is to give in popular form a complete Natural History *in the light of present-day knowledge*. It is a brilliantly written and inspiring view of the whole realm of nature—a book of great educational value, and yet as fascinating as a romance. Year by year our knowledge of the wonderful world of Living Things increases: patient observation and experiment have revealed strange new facts and have thrown fresh light on animal behaviour. The study of living creatures is undergoing subtle change and our knowledge must be readjusted to meet these changes. In place of the merely anecdotal method of treatment THE NEW NATURAL HISTORY promises to be deeper, keener, of knowledge and unfolds a story unequalled in interest, of the inner life of the other world around us. The reader learns of many wonderful things, hardly suspected, of the creatures of the earth: their habits and conduct; how they are linked together in a web of life; how they are a bundle of fitnesses and adaptations; how they live, move, and have their being; how they fill the earth and the waters of the earth. We realise the marvels of instinct; we see something of the dawn of mind and the play of intelligence. A large section is devoted to a study of animals in their characteristic haunts from pole to pole, and much space is given to the story of Animal Behaviour, to relate the creature to its surroundings and circumstances.

### THE AUTHOR

Professor J. Arthur Thomson, it may be justly said, enjoys world renown. But there is no better proof of his lucid and clear style, his unique and profound knowledge, than is readily appreciated by the general reader who lacks both time and opportunity for special study. Those who have his book in Professor Thomson's Noble Talks recently broadcast cannot fail to be impressed with the clearness and simplicity with which he imparts information and the fascination he gives to it.

### THE ILLUSTRATIONS

A feature of THE NEW NATURAL HISTORY is its wealth of beautiful illustrations. Over 2,000 photographs, collected from every part of the globe, will be used to illustrate the work, including wherever possible, actual Nature photographs showing Animals, Birds, Fishes and Reptiles in their natural surroundings. Beautiful colour plates are included in each part and photographic file stories will enhance the pictorial value of this wonderful Nature Book.

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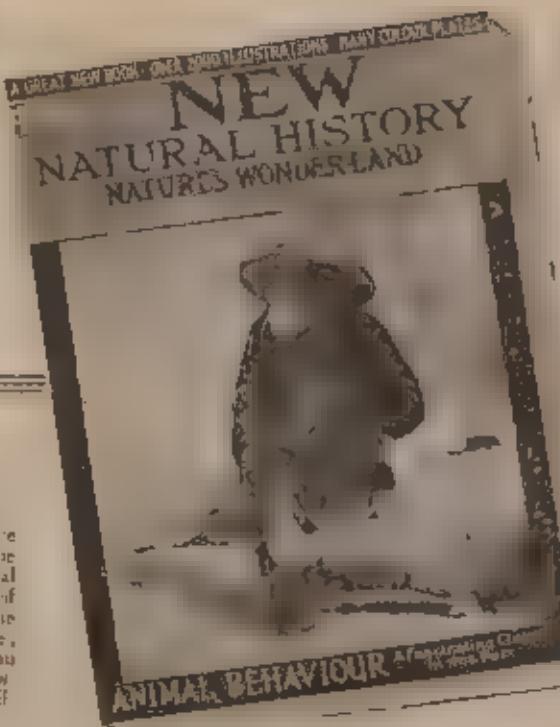
THE AUTHOR.

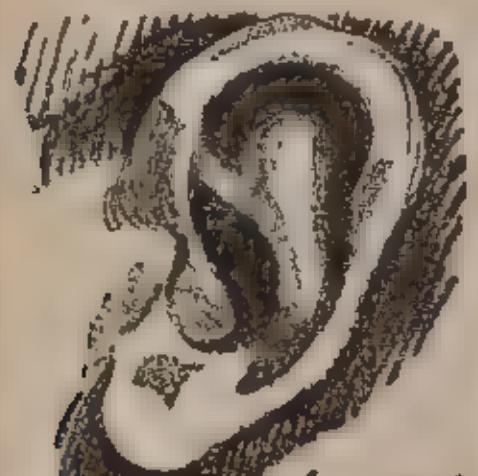
# The NEW NATURAL HISTORY *NATURE'S WONDERLAND* PROFESSOR J. ARTHUR THOMSON

1/3

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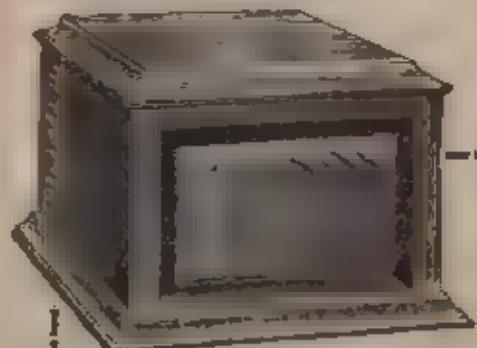
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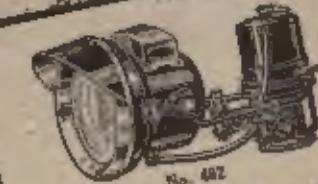
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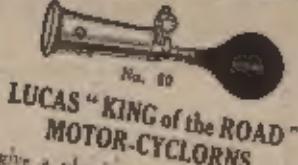
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